The Renaissance Society of America

Annual Meeting Program and Abstract Book

Washington, DC
22–24 March 2012
Contents

The indexes in this book refer to five-digit panel numbers, not page numbers. Panels on Thursday have panel numbers that begin with the number 1; panels on Friday begin with the number 2; and panels on Saturday begin with the number 3. The black tabs on each page of the full program are an additional navigational aid: they provide the date and time of the panels.

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The Renaissance Society of America,
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Acknowledgments

Special thanks to the Center for Advanced Study in the Visual Arts, National Gallery of Art; and the Folger Shakespeare Library for their sponsorship of sessions.

The Program Committee

Elizabeth Cropper               Edward Muir
Tobias B. Gregory              Karen L. Nelson
Ann E. Moyer

Participating Associate Societies and Centers

American Cusanus Society
Andrew Marvell Society
Arizona Center for Medieval & Renaissance Studies (ACMRS)
Association for Textual Scholarship in Art History (ATSAH)
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Centre for Reformation and Renaissance Studies, University of Toronto
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Chemical Heritage Foundation
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Early Modern Image and Text Society (EMIT Society)
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Fédération internationale des sociétés et des instituts pour l’étude de la Renaissance (FISIER)
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International Association for Thomas More Scholarship
International Medieval Sermon Studies Society
International Sidney Society
International Spenser Society
Italian Art Society
John Donne Society
Medici Archive Project, Inc. (MAP)
Medieval & Renaissance Studies Association in Israel
Medieval-Renaissance Colloquium at Rutgers University
New York University Seminar on the Renaissance
Prato Consortium for Medieval and Renaissance Studies
Princeton Renaissance Studies
Program in Medieval and Early Modern Studies, University of Michigan
Renaissance English Text Society (RETS)
Renaissance Studies Certificate Program, City University of New York, The Graduate Center
Renaissances: Early Modern Literary Studies at Stanford University
Rocky Mountain Medieval and Renaissance Association
Societas Internationalis Studiis Neolatinis Provendis / International Association for Neo-Latin Studies
Société Française d’Etude du Seizième Siècle (SFDES)
Society for Court Studies
Society for Emblem Studies
Society for the History of Authorship, Reading and Publishing (SHARP)
Society for Medieval and Renaissance Philosophy (SMRP)
Society for Renaissance Studies, United Kingdom
Society for the Study of Early Modern Women (EMW)
Society of Fellows (SOF) of the American Academy in Rome (AAR)
South Central Renaissance Conference (SCRC)
Southeastern Renaissance Conference
Taiwan Association of Classical, Medieval, and Renaissance Studies (TACMRS)
Villa I Tatti, The Harvard University Center for Italian Renaissance Studies
Discipline Representatives, 2009–11

Ricardo Padrón, Americas
Marion Wells, Comparative Literature
Walter Melion, Emblems
Judith Anderson, English Literature
Achsah Guibbory, English Literature
Natasha Korda, English Literature
Kathleen P. Long, French Literature
Helmut Puff, Germanic Literature
Ilana Y. Zinguer, Hebraica
Ronald Surtz, Hispanic Literature
P. Renee Baernstein, History
Alison Frazier, History
John Najemy, History
Sarah Blake McHam, History of Art and Architecture
John Paoletti, History of Art and Architecture
Diane Wolfthal, History of Art and Architecture
Arthur Marotti, History of the Book, Paleography, and Manuscript Tradition
Timothy Kircher, History of Classical Tradition
Thomas Izbicki, History of Legal and Political Thought
Deborah Harkness, History of Medicine and Science
Philip Benedict, History of Religion
Margaret Meserve, Humanism
Walter Stephens, Italian Literature
Jeanice Brooks, Music
Luc Deitz, Neo-Latin Literature
Carla Zecher, Performing Arts and Theater
Peter Mack, Philosophy
Rosemary Kegl, Rhetoric
Elissa Weaver, Women and Gender Studies
Discipline Representatives, 2012–14

Ricardo Padrón, Americas
Jessica Wolfe, Comparative Literature
Mara R. Wade, Emblems
Robert Miola, English Literature
Karen Nelson, English Literature
Deborah Shuger, English Literature
Tom Conley, French Literature
Ann Marie Rasmussen, Germanic Literature
Bernard Dov Cooperman, Hebraica
Laura R. Bass, Hispanic Literature
Peter Arnade, History
Kathleen M. Comerford, History
Katrina Olds, History
Karen-edis Barzman, History of Art and Architecture
Tracy E. Cooper, History of Art and Architecture
John Paoletti, History of Art and Architecture
Andrew Pettegree, History of the Book, Paleography, and Manuscript Tradition
Timothy Kircher, History of Classical Tradition
Dennis Romano, History of Legal and Political Thought
Monica Azzolini, History of Medicine and Science
Irena Backus, History of Religion
Margaret Meserve, Humanism
Walter Stephens, Italian Literature
Kate Van Orden, Music
Jan Papy, Neo-Latin Literature
Linda Phyllis Austern, Performing Arts and Theater
Lodi Nauta, Philosophy
Peter Mack, Rhetoric
Diana Robin, Women and Gender Studies
**Book Exhibition and Registration**

*Location: Grand Hyatt Washington, Independence Level*

Badges and program books may be picked up during the following times:

- **Wednesday, March 21**, 2:30–5:30 PM
- **Thursday, March 22**, 7:45 AM–5:00 PM
- **Friday, March 23**, 8:30 AM–5:00 PM
- **Saturday, March 24**, 8:30 AM–12:00 noon

Walk-in registration can be paid with Visa or Mastercard: member rate $175, student member rate $125, nonmember rate $300.

**Book Exhibitors and Advertisers**

- Arizona Center for Medieval and Renaissance Studies (ACMRS)
- ARTStor
- Ashgate Publishing Company
- Brill
- Cambridge University Press
- Centre for Reformation and Renaissance Studies, University of Toronto
- David Brown Book Company
- Edizioni ETS
- Hackett Publishing Company
- The Institute of Jesuit Sources
- John Wiley and Sons
- The Johns Hopkins University Press
- Leo Cadogan Rare Books
- Maney Publishing
- Penn State University Press
- Routledge
- Scholar’s Choice
- Truman State University Press
- University of Chicago Press
- University of Toronto Press
Business Meetings

**Thursday, 22 March**

12:00 pm  
*Renaissance Quarterly Editors Meeting and Luncheon*

*Location:* Grand Hyatt Washington, Constitution Level, Washington Boardroom

*Editors and Associate Editors*

**Thursday, 22 March**

6:45 pm  
*RSA Executive Board Meeting and Dinner*

*Location:* Grand Hyatt Washington, Lagoon Level, Penn Quarter A

*Executive Board Members*

**Friday, 23 March**

12:15–2:00 pm  
*RSA Council Meeting and Luncheon*

*Location:* Grand Hyatt Washington, Constitution Level, Constitution A

*Associate Group Representatives, Discipline Representatives, Executive Board Members*

**Saturday, 24 March**

5:30–6:30 pm  
*RSA Members Annual Business Meeting*

*Location:* Grand Hyatt Washington, Independence Level, Independence Ballroom

*All RSA members are invited*
Plenaries, Awards, and Special Events

Wednesday, 22 March
6:30–7:30 pm
Opening Reception
Sponsor: The Renaissance Society of America
Location: Grand Hyatt Washington, Constitution Level, Constitution Ballroom

Thursday, 22 March
12:00–1:00 pm
and
Friday, 23 March
12:30–1:30 pm
Medici Archive Project (MAP) presents live demos of its online interactive platform
Location: Grand Hyatt Washington, Independence Level, Farragut Square

Beginning this summer, scholars of early modern Europe will be able to conduct research on the over four million documents in the Medici Archive over a broad range of historical topics—political, diplomatic, gastronomic, economic, artistic, scientific, military, and medical—from any location in the world, using an innovative new software platform. With generous funding from the Andrew W. Mellon Foundation, MAP will provide high resolution digitized images of original documents from the Medici Archive on the worldwide web. In addition to the original language transcription and English-language synopsis, each document will be accompanied by an online community forum, creating unprecedented opportunities for exchange of scholarly ideas.

Please contact Lisa Kaborycha (lkabor@gmail.com) if you have any questions about MAP or the demonstrations.

Thursday, 22 March
7:00–8:30 pm
Margaret Mann Phillips Lecture
Sponsor: Erasmus of Rotterdam Society
Location: Folger Shakespeare Library Theater

John Monfasani, State University of New York, Albany

Erasmus and the Philosophers

Erasmus was famously allergic to the philosophic theology of the medieval scholastics and what he considered their confusion of Christianity with Aristotelian philosophy. But he himself edited the opera omnia of Aristotle in Greek, just as he produced an edition of the philosophically rich opera omnia of St. Augustine. Paul Oskar Kristeller and Michael Screech have noted the Platonic influences in Erasmus’s Praise of Folly. Martin Luther accused Erasmus of following in the traces of the ancient Skeptics. Indeed, Erasmus avowed a
certain tenderness towards the Academic skeptics. Nor is it difficult to find references in his writings to philosophers and the ancient schools of philosophy. So the question is: what exactly was Erasmus’s attitude toward philosophy and the philosophical tradition from antiquity to his own day? And what philosophical positions did he appropriate, dispute, or show an interest in? Could one consider Erasmus a philosopher malgré lui?

Metro directions to Folger Library from the Grand Hyatt Washington:
From Metro Center station (a 3-minute walk from the Grand Hyatt), take the Blue Line (direction Largo) or the Orange Line (direction New Carrollton) to Capital South station. Walk to the Folger at 201 East Capitol Street Southeast (about 8 minutes). Seating is limited. Advance registration is required: http://www.folger.edu/evreg.cfm?cdid=1338&eventid=34; or call 202–544–4600.

Friday, 23 March
12:00–1:30 pm
Reception for The Center for Advanced Study in the Visual Arts
Location: National Gallery of Art, East Building Reception Room (first floor)
by invitation

Friday, 23 March
5:30–7:00 pm
Plenary Session: The Global Renaissance
Sponsor: The Renaissance Society of America
Location: Grand Hyatt Washington, Independence Level, Independence Ballroom

Organizer: Alison K. Frazier, University of Texas, Austin
Chair: Hannah Wojciehowski, University of Texas, Austin
Respondent: Felipe Fernandez-Armesto, Notre Dame University

Ann Blair, Harvard University

Information Flows in a Global Renaissance: Through Orality, Manuscript, and Print

The European Renaissance witnessed information explosion due both to increased travel to different parts of the world and to the rediscovery of ancient texts. In addition to these external factors, however, new conceptions of proper information management caused the explosion — notably the idea of taking and saving notes on texts and direct experiences. Information flows based on this note-taking were neither uniform nor one-directional. In particular, information was treated differently depend-
ing on the form in which it traveled: in manuscript (whether meant to be secret or for more-or-less broad diffusion), in print (in different genres to reach different audiences), and/or through direct human transmis-
sion. What difference did it make when texts traveled with people rather than by themselves as unaccompanied objects, especially when those people were themselves “documents” of other worlds?

Natalie Rothman, *University of Toronto*

**Mediating a Global Mediterranean: Translation, Commensuration, and Articulation**

This paper draws out some of the methodological and conceptual implications of the recent resurgence of the Mediterranean as a his-
torical object for our understanding of the so-called global Renaissance. It considers shifts in the historiography of early modern Mediterranean empires, focusing on the growing scholarship on ethnolinguistic, religious, and juridical boundary-crossing. The paper highlights the importance of processes of mediation, commensuration, and transla-
tion in their myriad transimperial settings, and explores how the global Renaissance was articulated from the vantage point of self-
proclaimed cultural intermediaries and the variety of genres and state institutions they engaged. These intermediaries and their role in enabling the circulation of texts, ideas, and objects has all too often been assumed, or rendered transparent. This paper suggests that attending to sites of mediation can bring to light the very conditions for envisioning a global Mediterranean, both then and now.

Ken Albala, *University of the Pacific*

**The Renaissance of Food in Global Perspective**

While historians have long traced the many global exchanges in ingredients, peoples, and pathogens that took place in the wake of the age of encounters, few have looked closely at actual culinary traditions. What traditions of sixteenth- and seventeenth-century European kitchens were adapted to local conditions, ingredients, and available technologies and why do they survive long after disappear-
ing from European cuisine? There are surprising culinary rudiments dating back to the Renaissance, stretching from the *kasutera* of Japan to the *capirotada* of Mexico. This talk will discuss European cookbooks and cooking traditions and the fascinating ways they influenced cooking around the world, long before the era of transna-
tional conglomerate food corporations.
Saturday, 24 March 6:30–7:00 pm

Awards Ceremony

Location: Grand Hyatt Washington, Independence Level, Independence Ballroom

Paul Oskar Kristeller Lifetime Achievement Award

Phyllis Goodhart Gordan Book Prize

William Nelson Prize

Saturday, 24 March 7:00–8:00 pm

Josephine Waters Bennett Lecture

Sponsor: The Renaissance Society of America

Location: Grand Hyatt Washington, Independence Level, Independence Ballroom

Paula Findlen, Stanford University

The Eighteenth-Century Invention of the Renaissance: Lessons from the Uffizi

It is a canonical fact of Renaissance studies that Jules Michelet, Jacob Burckhardt, and a number of other influential nineteenth-century scholars wrote the Renaissance into existence, which they most certainly did, since no historian before the mid-nineteenth century offered a comprehensive and synthetic account of this era as a well-defined period of history. But what inspired and preceded their vision of the Renaissance? This talk explores the eighteenth-century landscape of antiquarianism, historicism, collecting, and art history from which the idea of the Renaissance emerged. It moves away from scholarly encounters in Paris and Basel to the society and culture of Italy in the age of the Grand Tour as the site where this conversation began. Its focal point is the activities surrounding the multiple reinventions of the Uffizi Gallery in the age of the Grand Tour. How did Vasari’s building come to house Vasari’s Renaissance?

Saturday, 24 March 8:00–10:00 pm

Closing Reception

Sponsor: The Renaissance Society of America

Location: Grand Hyatt Washington, Constitution Level, Constitution Ballroom
# Program Summary

The indexes in this book refer to five-digit panel numbers, not page numbers. Panels on Thursday have panel numbers that begin with the number 1; panels on Friday begin with the number 2; and panels on Saturday begin with the number 3. The black tabs on each page of the full program are an additional navigational aid: they provide the date and time of the panels.

For sessions at the National Gallery of Art: The entrance to the East Building is on Fourth Street and Constitution Avenue NW. Doors open at 10:00 am. The closest coat check is at the main entrance. The Small Auditorium is located downstairs on the concourse level. Sessions begin at 10:15 am on Thursday and 10:30 am on Friday. Maximum seating capacity is 65, and seating is on a first-come, first-seated basis. Please present RSA registration badge for entry to the Small Auditorium. Admission to the permanent collections and special exhibitions at the National Gallery of Art is free. Do not miss the current exhibitions: Antico: The Golden Age of Renaissance Bronzes (East Building, Ground Level); The Baroque Genius of Giovanni Benedetto Castiglione (West Building, Ground Floor); and Civic Pride: Group Portraits from Amsterdam (West Building, Main Floor). For refreshment, the Cascade Café and full-service cafeteria are open on the concourse level of the East Building; and the Garden Café offers a buffet lunch next to the ground floor galleries in the West Building.

Sessions in the Folger Shakespeare Library Board Room are accessible via the entrance at 2nd and East Capitol Streets. The Board Room is down one flight and to the left.

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10236 Grand Hyatt
First Floor, Suite 184
Dante and the Late Renaissance

10237 Grand Hyatt
First Floor, Suite 192
Imagined Bodies of the Italian Wars

10238 Folger Shakespeare Library,
Board Room
Women Writers at the Folger II: Drama in
Seventeenth-Century England

10239 National Gallery of Art
East Building,
Small Auditorium
Remembering the Middle Ages in Early Modern
Italy I

Thursday, 22 March 2012, 1:15–2:45

10302 Grand Hyatt
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Building Empire: The Legacy of the Catholic Kings I:
Isabel of Castile and Queenship

10303 Grand Hyatt
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The History of the Book and the History of Reading

10304 Grand Hyatt
Independence Level,
Independence E
Renaissance Studies in Honor of Bill Kent III

10305 Grand Hyatt
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Independence I
On the Work of Marcia Hall III

10306 Grand Hyatt
Independence Level,
Cherry Blossom
Neo-Latin Intertextuality II

10307 Grand Hyatt
Independence Level,
Franklin Square
Mythology and Religion in Renaissance Art I

10308 Grand Hyatt
Independence Level,
Lafayette Park
Exposing the Male Nude in European Art,
1430–1640

10309 Grand Hyatt
Independence Level,
Farragut Square
Naar Dürrer: The Impact of Dürrer’s Visit to Antwerp
on Sixteenth-Century Netherlandish Printmaking

10310 Grand Hyatt
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Constitution C
Translating China in Early Modern Europe I

10311 Grand Hyatt
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Sicily: Architecture and Art 1400–1700 I

10312 Grand Hyatt
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The Long Shadow of the Venetian Cinquecento III:
Into the Modern Era

10313 Grand Hyatt
Constitution Level, Arlington
Reading European Paintings

10314 Grand Hyatt
Constitution Level, Cabin John
Gender and Text as Monument in Early Modern
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22 March 2012, 1:15–2:45 (Cont’d)

10315 Grand Hyatt
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Spanish Letters and Representation

10316 Grand Hyatt
Constitution Level, Wilson
Ficino III: More from the Muses

10318 Grand Hyatt
Constitution Level, Potomac
Text and Natural Philosophy

10319 Grand Hyatt
Constitution Level, Burnham
Readers and Their Texts

10320 Grand Hyatt
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The Performative Image I

10321 Grand Hyatt
Constitution Level, Bulfinch
Shakespeare’s Technical Languages

10322 Grand Hyatt
Constitution Level, Renwick
Cultural Exchange and Transnational Encounter: Music, Art, and Patrons I

10323 Grand Hyatt
Lagoon Level, Conference Theatre
Power Couples of Early Modern Italy

10324 Grand Hyatt
Lagoon Level, Penn Quarter A
Multicultural Aspects of Hebraism in Europe during the Renaissance I

10325 Grand Hyatt
Lagoon Level, Penn Quarter B
Political Thought

10326 Grand Hyatt
First Floor, Suite 102
Disgust in Early Modern English Literature

10327 Grand Hyatt
First Floor, Suite 109
Giovanni Pontano in Context I

10328 Grand Hyatt
First Floor, Suite 110
Theorizing Form in Early Modern Drama

10329 Grand Hyatt
First Floor, Suite 117
Representing Marvel in Early Modern Italy

10330 Grand Hyatt
First Floor, Suite 130
Culture of Spectacle III

10331 Grand Hyatt
First Floor, Suite 134
The Time and Space of Emblems

10333 Grand Hyatt
First Floor, Suite 164
Revisiting Traditional Practices in English Devotional Writing

10334 Grand Hyatt
First Floor, Suite 175
Renaissance Science and the Literary Imagination

10335 Grand Hyatt
First Floor, Suite 183
Impure Conversation: Humanism and Scholasticism in the Early Quattrocento Paradiso degli Alberti

10336 Grand Hyatt
First Floor, Suite 184
Crossing Boundaries: Translation, Betrayal, and Literary Seduction from Boccaccio to Tasso

10337 Grand Hyatt
First Floor, Suite 192
Noble Identities in the Sixteenth-Century Netherlands

10338 Folger Shakespeare Library, Board Room
Women Writers at the Folger III: Sixteenth-Century French Writers

10339 National Gallery of Art
East Building
Small Auditorium
Remembering the Middle Ages in Early Modern Italy II
Thursday, 22 March 2012, 3:00–4:30

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20106 Grand Hyatt Independence Level, Cherry Blossom
Neo-Latin Intertextuality V

20107 Grand Hyatt Independence Level, Franklin Square
Representations of Africans and Asians in European Art I

20109 Grand Hyatt Independence Level, Farnagut Square
Henry Tom’s Renaissance: The Johns Hopkins University Press and the Renaissance I: Henry Tom’s Renaissance Methodologies

20110 Grand Hyatt Constitution Level, Constitution C
New Technologies and Renaissance Studies I: A New Set of Teaching Tools: Digital Shakespeare

20111 Grand Hyatt Constitution Level, Constitution D
Indians Everywhere I: Comparative Ethnography and Religious Conversion

20112 Grand Hyatt Constitution Level, Constitution E
Early Modern Religious Dissents: Conflicts and Plurality in Renaissance and Early Modern Europe (EMoDiR I)

20113 Grand Hyatt Constitution Level, Arlington
Humanist Biography I

20114 Grand Hyatt Constitution Level, Cabin John
The Renaissance of French Theory I

20115 Grand Hyatt Constitution Level, Roosevelt
Sidney Circle I: Sir Philip Sidney: Manuscripts, Marriages, and Banners

20116 Grand Hyatt Constitution Level, Wilson
Translatio amoris: Renaissance Reckonings with Plato on Pleasure, Friendship, and Love

20117 Grand Hyatt Constitution Level, Washington Board Room
Between Manuscripts and Printed Editions in the Italian Renaissance: Genres and Patterns, Texts and Images I

20118 Grand Hyatt Constitution Level, Potomac
Subjectivity and Interiority: Spanish and Dutch Houses

20119 Grand Hyatt Constitution Level, Burnham
Authorship and Identity in Early Modern Signatures I: Motif as Signature

20120 Grand Hyatt Constitution Level, Latrobe
Donne’s Letters and Other Writings of April 1613: Roundtable I

20121 Grand Hyatt Constitution Level, Bulfinch
Gardens of Power

20122 Grand Hyatt Constitution Level, Renwick
In Honor of Boccaccio’s 700th Birthday: New Perspectives

20123 Grand Hyatt Lagoon Level, Conference Theatre
Bent, Broken, and Shattered: European Images of Death and Torture, 1300–1650 I

20124 Grand Hyatt Lagoon Level, Penn Quarter A
Animal Translations

20125 Grand Hyatt Lagoon Level, Penn Quarter B
Renaissance Reading: Sentences in Context I
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<td>Renaissance Reading: Sentences in Context II</td>
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<td>Thomas More and His Circle II: Some Aspects of More's Afterlife</td>
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<td>Medical Culture Before Its Public: Representation of Medicine in Spanish Golden Age Theater</td>
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<td>The King’s Speech: Rhetoric, Agency, and Monarchy in Shakespeare’s Histories</td>
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<td>Reading Printed Images in Iberian Books</td>
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<td>Margaret Cavendish II: Narratives of Science</td>
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<td>Saints, Widows, and Husbands: The Uses of Women’s Devotional Writing</td>
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### Friday, 23 March 2012, 2:00–3:30

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<td>Royal Dynasties Abroad: Constructing Cultural Identities at the Foreign Court III: Politics and Rhetoric</td>
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<td>Ciriaco d’Ancona and the Visual Arts III</td>
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<td>Public Art and Contested Spaces in Early Modern Italy III: Machinations of Power in the Republic, Duchy, and Beyond: Florence</td>
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<td>20304</td>
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<td>Bridging Divides and Building Identity in Premodern Mediterranean Cities</td>
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<td>20305</td>
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<td>The Wicked and the Wise: Women in Early Modern Europe I</td>
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<td>20306</td>
<td>Grand Hyatt</td>
<td>Francesco Patrizi da Cherso on the Language of Rationality and of Poetry</td>
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<td>20307</td>
<td>Grand Hyatt</td>
<td>Close Enemies: Representations of Islam in Early Modern Europe I</td>
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20310 Grand Hyatt Constitution Level, Constitution C
New Technologies and Renaissance Studies III: A New Set of Teaching Tools: Beyond the Book

20311 Grand Hyatt Constitution Level, Constitution D
Creating a Sense of Place

20312 Grand Hyatt Constitution Level, Constitution E
Dissent and Heresy

20313 Grand Hyatt Constitution Level, Arlington
Humanist and Renaissance Historiography: Reflections and Forms I

20314 Grand Hyatt Constitution Level, Cabin John
Writing Within and Against Traditions: The French Renaissance Lyric

20315 Grand Hyatt Constitution Level, Roosevelt
Sidney Circle III: Fulke Greville: Aesthetics, Poetics, and Limits

20316 Grand Hyatt Constitution Level, Wilson
Ficino and Lorenzo Pisano: Love, Friendship, and Allegory

20317 Grand Hyatt Constitution Level, Washington Board Room
Between Manuscripts and Printed Editions in the Italian Renaissance: Genres and Patterns, Texts and Images III

20318 Grand Hyatt Constitution Level, Potomac
European-Islamicate Exchange: Text and Image

20319 Grand Hyatt Constitution Level, Burnham
Authorship and Identity in Early Modern Signatures III: Cryptic Signatures

20320 Grand Hyatt Constitution Level, Latrobe
Roundtable: Disputing Valla’s Disputations

20321 Grand Hyatt Constitution Level, Bulfinch
Time at Home: Objects and Temporality in the Early Modern Domestic Interior II

20322 Grand Hyatt Constitution Level, Renwick
Per veder che differenza fusse fra gli artefici di Roma e quegli di Fiorenza

20323 Grand Hyatt Lagoon Level, Conference Theatre
Bent, Broken, and Shattered: European Images of Death and Torture, 1300–1650 III

20324 Grand Hyatt Lagoon Level, Penn Quarter A
Machiavelli’s Greeks: Sources and Encounters

20325 Grand Hyatt Lagoon Level, Penn Quarter B
Viewing Naples from Within and Without: National Identity and Commonplaces in Early Modern Europe I

20326 Grand Hyatt First Floor, Suite 102
Cavell, Shakespeare, and the Renaissance

20327 Grand Hyatt First Floor, Suite 109
Words and Music III

20328 Grand Hyatt First Floor, Suite 110
Theater and Devotion: Spaces of the Sacred and the Rhetoric of Power in Ferrara and Florence

20329 Grand Hyatt First Floor, Suite 117
Philosophy of Action in Shakespeare and Spenser

20330 Grand Hyatt First Floor, Suite 130
Writing Women in Early Modern Spain

20331 Grand Hyatt First Floor, Suite 134
Cuckolds I: Court Mores: Adultery, Virility, and Politics
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### Friday, 23 March 2012, 3:45–5:15

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<td>Royal Dynasties Abroad: Constructing Cultural Identities at the Foreign Court IV: Rivalry and Subversion</td>
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<td>Sacred Places, Public Spaces: Chapels, Tombs, and Memorial Culture in Renaissance Italy</td>
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<td>Venetian Cyprus, Europe, and the Mediterranean World</td>
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<td>Marginal Comments: Rhetorical Marginalia and Early Modern Reading Practices</td>
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<td>Roundtable: After Walter Ong: The Materiality of Literacy</td>
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<td>Bent, Broken, and Shattered: European Images of Death and Torture, 1300–1650 IV</td>
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<td>The Artist as Entrepreneur: Directing the Workshop in Renaissance Venice</td>
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<td>Renaissance Portraiture: Identity in Written Words I</td>
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<td>Ireland and the House of Ormond I: Art, Architecture, and Archaeology</td>
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<td>Renaissance Ideas of Antiquity: Ad fontes</td>
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<td>The Economy of Renaissance Italy I: Literature, Art, and Architecture</td>
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<td>Diplomacy, Secrecy, and Espionage in Early Modern France (1560–1630): A Multidisciplinary Approach</td>
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   Latin and Vernacular in the Italian Renaissance: Use, Context, and Interactions I
30122 Grand Hyatt Constitution Level, Renwick
   Medici Gardens: History, Design, Function
30123 Grand Hyatt Lagoon Level, Conference Theatre
   The Politics and Culture of Violence I
30124 Grand Hyatt Lagoon Level, Penn Quarter A
   The Renaissance and Contemporary Critical Theory
30125 Grand Hyatt Lagoon Level, Penn Quarter B
   Veil and Veiling in Early Modern Europe I: Revisiting the Convention of Women’s Veiling
30126 Grand Hyatt First Floor, Suite 102
   New Work in Renaissance Studies, Chiefly from the Archives
30127 Grand Hyatt First Floor, Suite 109
   Music Giving and Humanism: An Interdisciplinary Investigation of MS Modena, Biblioteca Estense, Alpha F 9.9
30128 Grand Hyatt First Floor, Suite 110
   Medieval to Early Modern Religious Education, Agency, and Gender
30129 Grand Hyatt First Floor, Suite 117
   Exile and Noted Exiles
30130 Grand Hyatt First Floor, Suite 130
   Telling Objects I
30131 Grand Hyatt First Floor, Suite 134
   Cuckolds III: Literary Topoi: Comedy, Gender, and Politics
30132 Grand Hyatt First Floor, Suite 160
   Letters and Letter-Writing
30133 Grand Hyatt First Floor, Suite 164
   Political and Personal Relations in Tasso’s Gerusalemme liberata
30134 Grand Hyatt First Floor, Suite 175
   Theater and Drama V
30135 Grand Hyatt First Floor, Suite 183
   The Evolution of the Cortigiano from the Cinquecento to the Baroque
30136 Grand Hyatt First Floor, Suite 184
   Publication Events in Early Modern Women’s Writing: Session Organized by Early Modern Women’s Research Network, Australia
30137 Grand Hyatt First Floor, Suite 192
   Genealogy across Genres
30138 Folger Shakespeare Library, Board Room
   Between Orthodoxy and Heresy: Conversion in the Counter-Reformation

Saturday, 24 March 2012, 10:30–12:00

30201 Grand Hyatt Independence Level, Independence B
   The Early Modern Papacy and Curia II: Patronage and Lifestyle
30202 Grand Hyatt Independence Level, Independence C
   The Renaissance Line II
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<td>The Appeal of Sculpture in Renaissance Italy: Collecting, Patronage, Style, and the Role of Touch</td>
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<td>Publishing the Early Modern Author: Intention and Reputation in the Marketplace</td>
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<td>30206</td>
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<td>Interaction with Renaissance Texts</td>
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<td>30208</td>
<td>Grand Hyatt Independence Level, Lafayette Park</td>
<td>Michelangelo in the Seventeenth Century</td>
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<td>30209</td>
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<td>Ireland and the House of Ormond II: History, Lies, and Literature</td>
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<tr>
<td>30210</td>
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<td>Early Modern Texts and the Digital Humanities</td>
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<td>Seventeenth-Century Rome: Interdisciplinary Panel II</td>
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<td>30212</td>
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<td>New Light on the Veneration of St. Joseph in Early Modern Text and Art</td>
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<td>30214</td>
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<td>30215</td>
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<td>The Venetian Stato da Mar II: Managing</td>
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<td>30216</td>
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<td>Desiderius Erasmus</td>
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<td>The Economy of Renaissance Italy II: Business Practices</td>
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<td>30220</td>
<td>Grand Hyatt Constitution Level, Latrobe</td>
<td>“It shalbe easy for you to conceave the sense”: Unpicking Meanings in Diplomacy and Intelligencing</td>
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<td>30221</td>
<td>Grand Hyatt Constitution Level, Bulfinch</td>
<td>Latin and Vernacular in the Italian Renaissance: Use, Context, and Interactions II</td>
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24 March 2012, 10:30–12:00 (Cont’d)

30222 Grand Hyatt Constitution Level, Renwick
The Prince and the Academies: Tuscan Cultural Institutions Under the Medici Regime

30223 Grand Hyatt Lagoon Level, Conference Theatre
The Politics and Culture of Violence II

30224 Grand Hyatt Lagoon Level, Penn Quarter A
Inventing the Italian Renaissance

30225 Grand Hyatt Lagoon Level, Penn Quarter B
Veil and Veiling in Early Modern Europe II: Women’s Headcoverings in Everyday Life

30226 Grand Hyatt First Floor, Suite 102
Manuscripts of Donne and His Contemporaries

30227 Grand Hyatt First Floor, Suite 109
New Perspectives on the Italian Madrigal

30229 Grand Hyatt First Floor, Suite 117
Shadow Princes: Habsburg Favorites in Context I

30230 Grand Hyatt First Floor, Suite 130
Telling Objects II

30231 Grand Hyatt First Floor, Suite 134
Cuckolds IV: Medicine and Diets: Ensuring Love, Curing Impotence

30232 Grand Hyatt First Floor, Suite 160
Marriage and Letters

30233 Grand Hyatt First Floor, Suite 164
Rethinking Gaspara Stampa in the Canon of Renaissance Poetry I

30234 Grand Hyatt First Floor, Suite 175
Theater and Drama VI

30235 Grand Hyatt First Floor, Suite 183
The Other Lucrezia Marinella: Her Spiritual Writings

30236 Grand Hyatt First Floor, Suite 184
Censorship and Self-Censorship in Renaissance Literature

30238 Folger Shakespeare Library, Board Room
Conversion and the Material Book

Saturday, 24 March 2012, 2:00–3:30

30301 Grand Hyatt Independence Level, Independence B
The Early Modern Papacy and Curia III: Global Concerns

30302 Grand Hyatt Independence Level, Independence C
The Sketch and Sketching I

30303 Grand Hyatt Independence Level, Independence D
Early Modern Artists’ Collections in Northern Europe I: Individual Artists

30304 Grand Hyatt Independence Level, Independence E
At the Intersection of Manuscript and Print
24 March 2012, 2:00–3:30 (Cont’d)

30305 Grand Hyatt
Independence Level, Independence I

30307 Grand Hyatt
Independence Level, Franklin Square

30308 Grand Hyatt
Independence Level, Lafayette Park

30309 Grand Hyatt
Independence Level, Farragut Square

30310 Grand Hyatt
Constitution Level, Constitution C

30311 Grand Hyatt
Constitution Level, Constitution D

30312 Grand Hyatt
Constitution Level, Constitution E

30313 Grand Hyatt
Constitution Level, Arlington Court

30314 Grand Hyatt
Constitution Level, Cabin John

30315 Grand Hyatt
Constitution Level, Roosevelt

30316 Grand Hyatt
Constitution Level, Wilson

30317 Grand Hyatt
Constitution Level, Washington Board Room

30318 Grand Hyatt
Constitution Level, Potomac

30319 Grand Hyatt
Constitution Level, Burnham

30320 Grand Hyatt
Constitution Level, Latrobe

30321 Grand Hyatt
Constitution Level, Bulfinch

30322 Grand Hyatt
Constitution Level, Renwick

30323 Grand Hyatt
Lagoon Level, Conference Theatre

30324 Grand Hyatt
Lagoon Level, Penn Quarter A

30325 Grand Hyatt
Lagoon Level, Penn Quarter B

Artists’ Letters, 1400–1700
Renaissance Portraiture: Identity in Written Words III
Transformations across Media
Civility, Nobility, and Order in Renaissance Ireland
The Digital Herbal: Roundtable on Renaissance Botanical Illustration on the Internet
Antiquarians in Renaissance Rome: Practices and Behaviors
Epic and Empire Revisited: Recent Work on Epic Poetry in the Early Modern World I
Court and Spectacle
Renaissance Salons and Cénacles
Perspectives on Nicholas of Cusa I
Milton among the Poets
Dogs, Ostriches, Apes, and the Creation of Meaning
The Economy of Renaissance Italy III: Public Finance
Cosmopolitan Kings of the Commonwealth: Foreign Marriages and Domestic Disputes in Stewart Britain
Language and Meaning
Perceptions of the Other in the Grand Ducal Medici Archive (1537–1743)
The Politics and Culture of Violence III
Playing with Convention: Humor and the Early Modern Portrait
Headcoverings for Men and Women: Fashion and Symbolic Value
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<td>30326 Grand Hyatt First Floor, Suite 102</td>
<td>Drama, Scholarship, and the Book Trade: Revisiting the Literary Career of John Bale (1495–1563)</td>
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<td>30327 Grand Hyatt First Floor, Suite 109</td>
<td>Modern Philology, Manuscript Transmission, and Poggio Bracciolini I</td>
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<td>30328 Grand Hyatt First Floor, Suite 110</td>
<td>Feminism and the New Formalism in Renaissance Studies</td>
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<td>30329 Grand Hyatt First Floor, Suite 117</td>
<td>Shadow Princes: Habsburg Favorites in Context II</td>
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<td>30330 Grand Hyatt First Floor, Suite 130</td>
<td>Art and Reform</td>
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<td>30331 Grand Hyatt First Floor, Suite 134</td>
<td>Parents and Children in Early Modern Europe</td>
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<td>30332 Grand Hyatt First Floor, Suite 160</td>
<td>Poetics and Poetry</td>
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<td>30333 Grand Hyatt First Floor, Suite 164</td>
<td>Rethinking Gaspara Stampa in the Canon of Renaissance Poetry II</td>
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<td>30334 Grand Hyatt First Floor, Suite 175</td>
<td>Redefining Sexual Acts in Renaissance English Literature</td>
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<td>30336 Grand Hyatt First Floor, Suite 184</td>
<td>Ethics and Literature in the Renaissance</td>
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<td>30337 Grand Hyatt First Floor, Suite 192</td>
<td>Spenser</td>
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<td>30338 Folger Shakespeare Library, Board Room</td>
<td>The Literature of Conversion in Early Modern England</td>
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Saturday, 24 March 2012, 3:45–5:15

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<td>Power and the Church in Italy</td>
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<td>30402 Grand Hyatt Independence Level, Independence C</td>
<td>The Sketch and Sketching II</td>
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<td>30403 Grand Hyatt Independence Level, Independence D</td>
<td>Early Modern Artists’ Collections in Northern Europe II: Historiography</td>
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<td>30404 Grand Hyatt Independence Level, Independence E</td>
<td>The Agency of Printers in Early Modern Book Production</td>
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<td>30405 Grand Hyatt Independence Level, Independence I</td>
<td>Italian Painting</td>
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<td>30406 Grand Hyatt Independence Level, Cherry Blossom</td>
<td>Roundtable: Renaissance Quarterly: Submitting Your Work for Publication</td>
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</table>
24 March 2012, 3:45–5:15 (Cont’d)

30407 Grand Hyatt
Independence Level,
Franklin Square
Renaissance Portraiture: Identity in Written Words IV

30408 Grand Hyatt
Independence Level,
Lafayette Park
Recreating the Italian Renaissance in the Nineteenth Century

30409 Grand Hyatt
Independence Level,
Farragut Square
Poetry, Identity, and History in Early Modern Ireland

30410 Grand Hyatt
Constitution Level,
Constitution C
Spaces Ideal and Real

30411 Grand Hyatt
Constitution Level,
Constitution D
Foreigners in Rome

30412 Grand Hyatt
Constitution Level,
Constitution E
Epic and Empire Revisited: Recent Work on Epic Poetry in the Early Modern World II

30413 Grand Hyatt
Constitution Level, Arlington
Courtliness before II Cortegiano

30414 Grand Hyatt
Constitution Level, Cabin John
The Querelle des femmes: The Rhétoriqueurs, Marguerite de Navarre, and the Chevalier de l’Escale

30415 Grand Hyatt
Constitution Level, Roosevelt
Portraits of the City: Rethinking Methodological Paradigms of Representations of the City

30416 Grand Hyatt
Constitution Level, Wilson
Perspectives on Nicholas of Cusa II

30417 Grand Hyatt
Constitution Level, Washington Board Room
New Approaches to Milton’s Influences

30419 Grand Hyatt
Constitution Level, Burnham
The Economy of Renaissance Italy IV: Economic Thought

30421 Grand Hyatt
Constitution Level, Bulfinch
Language: Classical and Vernacular

30422 Grand Hyatt
Constitution Level, Renwick
Medici and Slavery in the Mediterranean Sea

30423 Grand Hyatt
Lagoon Level, Conference Theatre
The Politics and Culture of Violence IV

30424 Grand Hyatt
Lagoon Level, Penn Quarter A
Ornament in Italy: Interiors and Exteriors

30425 Grand Hyatt
Lagoon Level, Penn Quarter B
Costume

30426 Grand Hyatt
First Floor, Suite 102
Early Modern Miscellanies

30427 Grand Hyatt
First Floor, Suite 109
Modern Philology, Manuscript Transmission, and Poggio Bracciolini II

30428 Grand Hyatt
First Floor, Suite 110
Households: Servants, Wives, Princesses
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<tr>
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<td>Grand Hyatt First Floor, Suite 117</td>
<td>Shadow Princes: Habsburg Favorites in Context III</td>
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<tr>
<td>3:45–5:15 (Cont’d)</td>
<td>Grand Hyatt First Floor, Suite 130</td>
<td>Christianity and the New World</td>
</tr>
<tr>
<td>3:45–5:15 (Cont’d)</td>
<td>Grand Hyatt First Floor, Suite 134</td>
<td>The Renaissance Underground</td>
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<tr>
<td>3:45–5:15 (Cont’d)</td>
<td>Grand Hyatt First Floor, Suite 160</td>
<td>William Scott’s The Model of Poesy: Introducing a New Work of Elizabethan Literary Criticism</td>
</tr>
<tr>
<td>3:45–5:15 (Cont’d)</td>
<td>Grand Hyatt First Floor, Suite 164</td>
<td>Rethinking Gaspara Stampa in the Canon of Renaissance Poetry III</td>
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<tr>
<td>3:45–5:15 (Cont’d)</td>
<td>Grand Hyatt First Floor, Suite 175</td>
<td>The Psychic Life of Unfreedom in the English Renaissance</td>
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<tr>
<td>3:45–5:15 (Cont’d)</td>
<td>Grand Hyatt First Floor, Suite 183</td>
<td>Discovering the New World in Early Modern Italy</td>
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<tr>
<td>3:45–5:15 (Cont’d)</td>
<td>Grand Hyatt First Floor, Suite 184</td>
<td>The Virtues of Literature: Poetic Meditations on Desire</td>
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<tr>
<td>3:45–5:15 (Cont’d)</td>
<td>Grand Hyatt First Floor, Suite 192</td>
<td>Spenser’s Afterlives</td>
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<td>3:45–5:15 (Cont’d)</td>
<td>Folger Shakespeare Library, Board Room</td>
<td>The Places and Spaces of Conversion</td>
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Thursday, 22 March 2012
8:30–10:00

10101
Grand Hyatt
Independence Level,
Independence B

LOCATING THE FOREIGN IN EARLY MODERN ITALY: INTEGRATED OR ALIENATED MINORITIES? I

Sponsor: Society of Fellows (SOF) of the American Academy in Rome (AAR)
Organizers: Stephanie Nadalo, Northwestern University, American Academy in Rome;
Lisa Marie Lillie, Washington University in St. Louis
Chair: Stefano Villani, University of Maryland, College Park

Enrica Guerra, Università degli Studi di Ferrara
The Hungarian Community in Ferrara at the Este Court (Fifteenth and Sixteenth Centuries)

Despite the common fifteenth-century belief that Hungarian people were violent and barbarous, the Renaissance court of the Este in the town of Ferrara welcomed huge numbers of Hungarian émigrés in the fifteenth and sixteenth centuries, during the period of the Hussite Heresy and the migration of Jews from Eastern Europe. These Hungarians included literary men, students, and simple workers, who collectively formed an important cultural, economic, and religious community within Ferrara. This paper examines the conception of Hungarians within Italian Renaissance courts and considers how this imaginary influenced cultural, economic, and religious relations between Hungarians, Ferrara's citizens, and the Este court. The paper then considers the role of the Hussite heresy in the creation, segregation, or integration of the Hungarian community.

Erin Downey, Temple University
The Bentvueghels: Networking and Agency in the Seicento Roman Art Market

Early modern Rome seduced foreign artists with the promise of artistic enrichment and prestigious patronage. Despite the appeal of the vibrant cosmopolitan center, foreign artists faced considerable obstacles while working in Rome due to the fiercely competitive, unfamiliar atmosphere. The Bentvueghels, Dutch for “birds of a feather,” was a unique organization formed by northern artists in Rome in response to these challenges. Although the group is renowned for its raucous initiation rituals and lowlife genre paintings, this paper examines the Bentvueghels as a conduit for artistic success that provided a professional, social, and economic nexus for its members in the expanding art market of Seicento Rome. Many Bentvueghels developed lucrative careers in Rome, suggesting that the organization assisted its members as a professional agent that imparted vital social and financial support, encouraged collaborative training, and enabled members to embrace their foreignness in a major Italian art center.

Lisa Marie Lillie, Washington University in St. Louis
Negotiating Community Ties and Cross-Cultural Relationships in the Old English Cemetery of Livorno, Italy

Seventeenth-century Livorno was a bustling polyglot entrepôt, its cosmopolitan character attributable in part to the limited religious toleration and free port status granted by the Medici. Foreigners resident in Livorno had to maintain a delicate balance between the needs of their communities and the local laws governing their activities, from religious practices to commercial transactions. My paper will analyze the Anglophone community of Livorno ca. 1640–1750, and will focus on use of the Old English Cemetery by English residents to reinforce personal and professional relationships. I will also explore the way the establishment and maintenance of the cemetery became a diplomatic bargaining chip in negotiations between English emissaries, merchants, and Tuscan authorities. Finally, I will analyze the cemetery as a locus for cross-cultural sharing. English testators adopted local Sephardic monument styles, a borrowing illustrative of the complex processes by which the English created a culturally hybrid community in a foreign land.
EMPIRES OF THE EAST: MODELS OF CONQUEST AND ALLIANCE

Organizer: Nedda Mehdizadeh, The George Washington University
Chair: Julia Schleck, University of Nebraska, Lincoln

Ishan Chakrabarti, University of Chicago
The Uses of Mughal History: Dryden, Aurangzeb, and Kingship

After winding its way through the texts of Herodotus, Strabo, Marco Polo and John Mandeville, the genre of travelogue — starting in the late fifteenth century — found a new focal-point in India, as European travelers became uniquely engrossed with the Mughal empire and its cultural, religious, social and political formations. Concomitantly, the travelers’ obsession fed a curiosity back home in Europe and led to the proliferation of public cultural practices (including theater) which showcased characters drawn from the Mughal world. The present paper attempts to organize all of these different threads into a coherent picture by focusing on moments of European-Mughal contact across sixteenth- and seventeenth-century travelogues; the paper then discusses plays (Marlowe’s Tamburlaine and Dryden’s Aureng-Zebe), setting them in relation to the travel literature that served as source material for their authors and asking what transductions and deformations were engendered in this shift from one genre to another.

Ambereen Dadabhoy, Harvey Mudd College
The Sultan’s Desire: Ottoman Militarism and Eroticism in Kyd’s Soliman and Perseda

Thomas Kyd’s The Siege of Rhodes dramatizes Süleyman the Magnificent’s 1522 attack and capture of Rhodes. The military expedition’s success alerted European powers to the immediate danger posed the Ottomans, for while Süleyman’s father Selim had expended much of his military aggression on the east, Süleyman made a concerted effort to conquer territories in Europe that had resisted previous Ottoman attempts, such as Rhodes and Belgrade. This paper examines the ambivalent construction of Süleyman in Kyd’s Soliman and Perseda. While the play presents both complementary and conflicting sides of the sultan: as king and tyrant; lover and villain; and friend and enemy, there is a simultaneous dissolution of Süleyman’s militarism into eroticism. I argue that by reconstituting the spectacle of warfare into that of sexual desire Kyd undermines the sultan’s power at the same time that he recognizes the implicit relation between military and sexual conquest.

Nedda Mehdizadeh, The George Washington University
“Wars as Christians use”: Robert Sherley’s Embattled Identity in The Travels of the Three English Brothers

John Day, William Rowley, and George Wilkins’s The Travels of the Three English Brothers (1607) stages the 1598 journey of the famous Sherleys into Safavid Persia. Having just arrived in Qazvin, the one time capital of Persia under early Safavid rule, the brothers are invited by the Sophy to watch a performance in the “manner of our Persian wars.” Following an elaborate production of Persian-style warfare, the Sherleys take the stage, performing “wars as Christians use.” This paper seeks to uncover the complexities of early modern Anglo-Persian relations by focusing on this peculiar moment of encounter. Set in the Persian court, this play-within-a-play converts Persia into a stage on which disparate military strategies unfold. Rather than a battle between East and West, this scene demonstrates the multivalent desires of each side and underscores their commonalities (such as mutual angst over Ottoman dominance in early modern trade) as much as their differences.
THE CIRCULATION OF MANUSCRIPTS IN EARLY MODERN ENGLAND

Sponsor: History of the Book, Paleography, and Manuscript Tradition, RSA Discipline Group
Organizer and Chair: Arthur F. Marotti, Wayne State University

Heather R. Wolfe, Folger Shakespeare Library
“Item: for a paper book bought at London for the steward”: Paper Circulation in Early Modern England

The increasing availability of paper and blank paper books contributed significantly to the rise in manuscript production and circulation in early modern England. Port books, stationers’ bills, letters, and royal and personal account books and inventories provide insight into the quantity, quality, and consumption of imported writing paper. This talk considers the paper-buying habits of various individuals and institutions, and attempts to categorize different kinds of writing paper and paper books and their relative costs.

Cedric Clive Brown, University of Reading
One Scribe, Two Recusant Miscellanies, Two Provincial Locations: The Case of Hand B

The distribution of textual materials into provincial miscellanies needs investigation, with recusant texts as a special case. This paper looks again at the case of “Hand B” in Constance Aston-Fowler’s miscellany (HM 904), which is also the chief hand of Bodleian Eng.poet.b.5. The first, from the 1630s, comes from Staffordshire; the second, from the 1650s, was used on yeoman farms in Wootten Wawen, Warwickshire. The first is a personal collection in a landed family, collecting poetry contributed by family and friends; the second is of devotional material made for community use. The commonly held assumption that Hand B is the work of Gertrude Aston Thimelby can be shown to be wrong, with many other influential assumptions about hands in HM 904, and what emerges is a fascinating story of priestly influence and Jesuit sources across three decades in the middle of the seventeenth century.

Claire Bryony Williams, University of Sheffield
Nash’s Valentine in Cipher, Constable’s Sonnets, and Irreverence: Preoccupations in NAL MS Dyce 44

This paper examines preoccupations in National Art Library MS Dyce 44. It explores the main collector’s sense of humor, religious leanings, and political sympathies in this predominantly chronological collection. Primarily known as the best source of Henry Constable’s secular sonnets, this 1580s–1620s collection evidences a taste for the irreverent and the erotic with verse libels, religious satires, cynical precepts, bawdy epigrams, and Nash’s Choice of Valentines. I consider the unifying appeals of diverse copied texts, significant omissions, and what these tell us about the collector. This leads to a consideration of collector self-styling. The scribe expects other people to read his manuscript, includes a unique poem addressed to readers of the anthology, and exerts control over readership by writing the Nash text in cipher.
his short introduction is emblematic of his multivocal approach to Florentine history in contrasting the public palace, or “Panopticon,” designed to control its people, with the free voices of these people within the piazza itself. His writings consistently emphasized the importance of places and voices for neighborhoods, palaces, and their families and patrons, and the “unheard voices” that he excavated from the Medici archives. His contrast between the palace and the piazza derives from Guicciardini’s well-known ricordo (C 141) about the thick fog that separates the government palace from the square outside, preventing people knowing more about “what the rulers do, or why, as they do about what goes on in India.”

Cecilia Hewlett, *Monash University*

Santa Maria delle Carceri: The Emergence of a Cult

In the weeks and months that followed the first sighting of the miraculous transformations of the Madonna on the walls of a disused prison in Prato, the number of pilgrims traveling to pay homage to the image grew to the thousands. Many of the early pilgrimages were made, not by citizens of Florence or of any of the other nearby urban centers, but by contadini, often traveling long distances across Tuscany to reach the site. Only after the momentum of the cult of the Madonna delle Carceri was well established, did significant numbers of citizens begin paying the miraculous image the same attention as their rural brothers and sisters. This paper will map the emergence of the cult through the early pilgrimages to the site. It will examine who made the journey, where they came from, and what they brought with them to honor the Madonna.

Jill Burke, *University of Edinburgh*

The “Prince of the Crazies”: Fra Mariano Fetti, Humor, and Self-Invention in the Early Sixteenth Century

Fra Mariano Fetti started out as Lorenzo de’ Medici’s barber — but ended up with a sinecure in the papal court worth 800 ducats a year. His meteoric rise was due not only to his loyalty to the Medici family, but also to his ability to make the Italian elite laugh. The self-styled “principe dei pazzi,” who became Leo X’s fool, has attracted a fair amount of scholarly attention, especially in his role as art patron of the earliest landscape paintings. In this article, however, I consider Mariano and his jokes as works of art in themselves. Focussing on his extant letters and accounts of his performances, I examine how he crafted his “1000 caprices” and ask why he was so funny.

Sarah K. Kozlowski, *Independent Scholar*

Naturalism, Authorship, and the Picture as World in Simone Martini’s Icon of Louis of Toulouse

In *The Sacred Image in the Age of Art*, Marcia Hall offers not only a compelling new history of painting in Italy after Trent, but also a generative framework for understanding the interplay between the sacred image and artistic agency in late medieval and Renaissance Europe. Hall shows that deep into the sixteenth century the sacred image was a crucial site for the development of ideas about artistic invention, painterly technique, naturalism, and the affective power of images. In response, this paper studies an early, pivotal moment of interplay between the icon, authorship, naturalism, and the poetics of artistic facture: Simone Martini’s altarpiece of Louis of Toulouse, made for the Angevins in Naples around 1317. In this radical response to the sacred image Simone’s formal and technical experiments generated new ideas about the painter as author, art as document, and the picture as a world.
Jonathan Kline, Temple University
Signorelli’s Arcadian Shepherds and Michelangelo’s Primitive Man: A Study in the Redaction of Forms
The ignudi that populate Michelangelo’s Sistine Ceiling are related in form to figures appearing in Michelangelo’s Doni Tondo, Luca Signorelli’s Medici Madonna, and in sculpted medallions in the courtyard of the Palazzo Medici. This paper seeks to reveal the similarities and differences in the meanings conveyed by the nude figures in each of these works, particularly in light of the varying acceptance or rejection of Lucretius’s philosophies at the end of the Quattrocento and beginning of the Cinquecento. Though Michelangelo appropriated forms from the Medici Courtyard and from Signorelli’s painting, it appears that he invested these forms with an orthodox, rather than a Lucretian view on the origin and development of Man. This paper will complement and expand on the work of Dr. Marcia Hall, particularly her study of Florentine art during and after Girolamo Savonarola and her scholarship on Wisdom in the Sistine Ceiling.

Christian K. Kleinbub, The Ohio State University
Michelangelo and the Indwelling Image
This talk explores how Michelangelo visually demonstrated the ways in which sacred images should be seen and contemplated by the viewer in his painting and sculpture. Although scholars have long recognized that Michelangelo was interested in the reception of the image by the viewer in his poetry, where images are described as seen, carved, or otherwise held internally, the direct articulation of these concerns in his art has been largely overlooked. Considering particular figures in the Brazen Serpent, Noli me tangere, Il Sogno, and other works, which seem to demonstrate through finger pointing and other figural attitudes the reception of the image in the heart or mind, this talk begins to sketch an account of how the image’s portrayal of its own reception in the soul or interior anatomy might be understood in terms of contemporary debates surrounding the value of devotional images more generally.

10106
Grand Hyatt
Independence Level,
Cherry Blossom
POETS AND THEIR PATRON: THE CORYCIANA IN THEIR CONTEXT

Sponsor: Neo-Latin Literature, RSA Discipline Group
Organizer: Luc Deitz, Bibliothèque nationale de Luxembourg
Chair: Olga Anna Duhl, Lafayette College

Julia Haig Gaisser, Bryn Mawr College
Theme and Variation in the Coryciana
Writing Latin verse was a principal occupation of the early sixteenth-century Roman humanists. They attacked their enemies, celebrated each other, and commemorated their occasions in reams of verse. The Coryciana (1524) is a notable artifact of their social and literary world. Its nearly 400 poems were produced by the members of the sodality of Johannes Goritz (Corycius) for his annual celebration of St. Anne’s day. The poems praise the altar with Sansovino’s statue group of St. Anne, the Virgin, and the Child that Goritz had commissioned in the church of St. Agostino. I will discuss the ways in which the poets managed to ring changes on the small number of themes their set subject presented. Looking at other contemporary collections for comparison, I will suggest that the theme and variation demonstrated in the Coryciana is part of a wider phenomenon.

Stella P. Revard, Southern Illinois University
Lampridio and the Poets of Goritz’s Sodality
Benedetto Lampridio was a member of a number of sodalities in fifteenth-century Rome and well acquainted with the poets who contributed to the Coryciana, the collection of 399 Latin poems, celebrating the statue of St. Anne, the Virgin, and the Child at the church of San Agostino in Rome. The poems of Lampridio’s own collection of verse reflect some of the concerns of the Coryciana itself. Like the poems of the Coryciana, Lampridio’s poems speak of the bond of friendship between poets of
similar interests, bound together by their fellowship in ideal societies such as those of Goritz, Mellini, Colocci, and others. One of Lampridio’s poems celebrates the gardens of Pietro Mellini, just as the poems of the Coryciana celebrate Goritz’s garden society, and like the Coryciana gives us a picture of the sodalities of Rome before the Sack.

Lydia Laura Keilen, Athénée de Luxembourg
Janus Corycius and “His” Work: Text and Context of the Coryciana

Although the Coryciana contain ca. 400 poems of widely differing length, quality, charm, and density, the ones written by Silvanus Germanicus (388 and 398 IJsewijn) seem to be particularly well suited to illustrate the social, religious, literary, and artistic background of the patron Corycius and, more generally speaking, of the framework within which his poet-friends wrote and worked. More than most, they give specific details about the ways in which Corycius’s support and friendship helped and encouraged poetic production in Cinquecento Rome. They also epitomize the manifold qualities of the rest of the compilation dedicated to the Luxemburger Corycius, and pay a vibrant homage to his religious fervor and his deeply felt piety. They can thus serve as an introduction to a reading of the Coryciana as a whole, of which I am currently preparing a bilingual (Latin / French) edition.

10107
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Independence Level,
Franklin Square

OTHER ANTIQUITIES: LOCAL
CONCEPTIONS OF THE PAST IN
NORTHERN EUROPEAN ART AND
CULTURE I

Organizers: Marisa Anne Bass, Columbia University;
Stephanie Porras, Columbia University
Chair: Stephanie Porras, Columbia University

Erik Inglis, Oberlin College
Memory, Love, and Loss: Old Objects in the Saint-Denis Inventory of 1534

The 1534 inventory of Saint-Denis’s treasury provides an excellent case study for the Northern Renaissance reception of antiquity. Prepared by a team of monks, jewelers, and royal officers, the inventory describes over 300 objects. Some were correctly recognized as ancient, like an intaglio described as “à la mode anticque.” However, other classical objects were assigned different origins: the cup of the Ptolemies was attributed not to the classical but the biblical past, being assigned to Solomon, while an ancient tub was taken for Clovis’s baptismal font, probably by comparison with one in Rome associated with Constantine’s baptism. Finally, some medieval objects, recognized as postclassical, were still appreciated for their great age. Thus the compilers appreciated multiple antiquities: biblical, classical, and medieval. In addition to this insight into its authors’ historical understanding, the inventory, with its frequent notations of loss and damage, also conveys their sense of objects’ vulnerability to time.

Adam Samuel Eaker, Columbia University
Rubens’s Fictive Portraits and the Northern Past

Over the course of the 1610s, Rubens painted a series of fictive portraits of figures from the Franco-Burgundian past, adopting the conventions of early Netherlandish portraiture. Scholars have long recognized that a primary source for Rubens’s project was the Mémoriaux of Antoine de Succa, a group of drawings documenting Burgundian royal effigies that had survived the iconoclasm. This paper situates de Succa’s and Rubens’s antiquarian investigations into the history of Northern portraiture within the larger project of the Counter-Reformation in the Southern Netherlands. Not only did the recovery of historical portraits establish the legitimacy of Habsburg rule, but it also provided Rubens with a crucial source for his renewal of the donor portrait. This paper thus offers insight into an important episode of early modern “medievalism” and complicates the scholarly understanding of Rubens’s portraiture as primarily derived from classical and Italian Renaissance sources.
Louise Marshall, *The University of Sydney*

The Emotional Dynamics of Renaissance Plague Images

This paper explores the visualization of disaster in Italian Renaissance plague images (ca. 1350–1500). From Millard Meiss’s still influential analysis of painting in Florence and Siena after the Black Death to Jean Delumeau’s insistence on Western European “guilt culture” fueled by sin and fear, the return of plague in 1348 has traditionally been viewed as the preeminent marker of a decidedly negative emotional turn. My paper contests such readings by investigating the emotional dynamics of these images, from the terrifying anger of the divine judge to the passionate appeals of saintly intercessors seeking to arouse divine clemency, and the orchestrated exposition of bodies threatened, diseased, dying, and dead, or impervious, transfigured, protected, and cured. Such an analysis of the emotions displayed and aroused by these images complicates traditional views of the invariably negative effects of the plague, and provides insights into the coping strategies developed to deal with the disaster.

Patricia Simons, *University of Michigan*

The Visibility of the Unspeakable: Sodomy and Incest in Renaissance Art

Taking as its starting point Dürer’s painting of Lot and his daughters in the National Gallery, Washington DC, this paper explores the visualization or oblique rendering of the unspeakable. Sins considered too horrible to name, sodomy and incest, were coupled in the Old Testament story of Sodom’s destruction and a tribe’s regeneration by women’s plotting of incest. In Dürer’s case, heaven-sent flames obliterate Sodom in the background while incest is not yet underway in the foreground, a visible elision akin to Bruni’s decision to “pass over in silence the shocking crime of Lot’s daughters.” Yet the subject was popular in the sixteenth century, providing viewers with an ostensibly moralizing subject about womanly wiles and the salvation of the righteous after disaster, while nevertheless displaying seductive female flesh. Some of the most overtly, paradoxically erotic of these representations will be considered, including a painting by Altdorfer and Agostino Carracci’s engraving.

Charles Francis Zika, *The University of Melbourne*

The Visual and Emotional Codes Shaping Images of Natural Disaster: The Later Sixteenth-Century Wick Archive

This paper will take as its source the many hundreds of depictions of natural disasters and portents in the manuscripts and broadsheets collected in the later sixteenth century by the Zurich pastor Johann Jakob Wick. It will explore the visual codes and related emotional responses used to give these crucial life events significant meaning. While the relationship of image and text needs consideration, the focus will primarily be on the relatively neglected visual language and topoi deployed. Colors, visual patterns, and especially the different objects depicted in the sky create codes by which relative urgency, intended targets, and geographical application can be identified, and the relationship to the Last Days suggested. These celestial signs will also be related to the visual tradition of heavenly visions and apparitions, and how they function not simply as narrative illustrations, but as powerful stimuli for memory and immediate emotional response.
Peter Paul Rubens I: Altarpieces and the Beholder

Organizers: Anna C. Knaap, Boston College; Barbara Haeger, The Ohio State University
Chair and Respondent: Walter Melion, Emory University

Joost Vander Auwera, Royal Museums of Fine Arts, Brussels

Altarpieces for the Antwerp Church of the Shod Carmelites: Peter Paul Rubens and Abraham Janssen

The recent discovery of Abraham Janssen's altarpiece of the Deposition offers a unique opportunity to appreciate for the very first time since the 1790s the splendor and meaning of the decorative program of the transept of the Antwerp church of the Shod Carmelites, an important cloister church located close to Peter Paul Rubens's house. As will be shown, Janssen's painting was part of a hanging scheme that also included paintings by Rubens and Gerard Seghers. Relying on documents and the new evidence of the rediscovered Janssen painting, this paper will reconstruct the original hanging scheme of the paintings in the Shod Carmelite church and assess the artistic and iconographic relationships between Ruben's and Janssen's altarpieces. It will also contribute to a better understanding of the specificity and distinctive character of the visual programs of Carmelite church decoration in relation to those of other orders, such as the Jesuits.

Barbara Haeger, The Ohio State University
Rubens's Michielsen Triptych: Mystery, Ritual, and Seeing Beyond

Previous studies of Rubens's triptych, painted for Jan Michielsen in 1618, have contributed significantly to our understanding of the epitaph and its art historical significance, particularly its use of the visual strategies explored by the master's fifteenth-century Flemish predecessors. However, both the placement of St. John the Evangelist and the curious way that he is portrayed in relation to the central scene of the Lamentation have yet to be satisfactorily explained. Drawing primarily on Augustine's theory of vision, especially as presented in De Trinitate, this paper explains why St. John is portrayed as he is and employs this understanding to demonstrate that the triptych, rather than being an anomalous work within the master's oeuvre, presents a unified and integrated conception, one worthy of Ruben's inventive genius.

Anna C. Knaap, Boston College
Mechanizing Faith: Theatrical Automata after Rubens's Altarpieces of Ignatius of Loyola and Francis Xavier

Early modern artists regularly adapted visual strategies from the theater. Only in a few instances, such as in the case of Jan van Eyck's Ghent altarpiece, did paintings form a source of inspiration for theatrical designs or tableau vivants. This paper investigates theatrical automata and processional floats that were based on Peter Paul Rubens's great altarpieces of Ignatius of Loyola and Francis Xavier for the Jesuit Church in Antwerp. Mounted during the great canonization feast held in July of 1622 in Antwerp, the automata consisted of moveable wax dolls with moving eyes, hair, and writhing bodies that evoked a strong response from the viewer. My paper will not only highlight the fascinating but little known theatrical afterlife of Ruben's altarpieces, but will also shed light on the theatrical and vivid qualities of the paintings themselves.
EARLY MODERN GLOBALIZATION:
WHAT IN THE WORLD IS THAT?

Sponsor: Americas, RSA Discipline Group
Organizer: Ricardo Padrón, University of Virginia
Chair: Christina H. Lee, Princeton University

Anna More, University of California, Los Angeles
The Iberian Slave Trade and Global Ideology (1571–1642)
This paper will propose that the Portuguese slave trade between 1571–1642 provides a concrete basis for investigating globalization in its early modern phase. The paper will analyze the genesis of an early modern global imaginary through a reading of Alonso de Sandoval’s 1627 De Instauranda Aethiopum, a copious text that instructed Jesuit missionaries ministering to the slaves who arrived at the port of Cartagena de Indias. In Sandoval’s account, the elimination of any context for Africans, outside of the brutal conditions of the slave ship, paralleled his extension of the term “black” to non-African regions such as India and the Philippines. The writings of Sandoval and other Jesuits involved in the evangelization of Africans on both sides of the Atlantic suggest that while global trade and the exploitation of labor established the notion of universal value, early modern global ideology was inherently limited by regional and confessional conditions.

Ricardo Padrón, University of Virginia
Hispanic Globalism and the Pacific Rim: Lands and Peoples
Scholarship on early modern globalism sometimes emphasizes the importance of the transpacific galleon trade that tied the Atlantic world to the markets of the South China Sea, starting in the 1570s. Oskar Spate insists that this trade did not forge a “Pacific world” comparable to the Atlantic world, but it did nonetheless generate a discourse on the South Sea that was inextricably caught up with the global imagination. This paper probes the constitution of the Pacific Rim in early modern Hispanic discourse, and thereby explores the role of universal navigability, geographical continuity, and ethnographic similarity in the early modern invention of the global world.

Raúl Marrero-Fente, University of Minnesota
Global Spanish Imperialism in Historia del gran reino de la China de Juan González de Mendoza
My paper aims to provide a new interpretation of the genealogies of the Spanish imperialism in the sixteenth-century. By focusing on the cultural production and practices of the Spanish empire in China, I argue that colonial Latin America cannot be understood in isolation from other geographical regions, and from the global exchange from which it emerged. By adopting an interdisciplinary and cross-cultural comparative approach, my work is an attempt to rethink and revise the concepts of imperialism and colonialism, as we take into account the mutual influences among world regions. It was precisely the Spanish empire that connected and combined the histories of Europe, Africa, the Americas, Asia, and the Caribbean, giving way to the making of a global community in the early modern period.

HISTORICAL MEMORY, ANTIQUARIAN CULTURE, AND ARTISTIC PATRONAGE IN THE CENTERS OF RENAISSANCE SOUTHERN ITALY I

Organizer: Bianca de Divitiis, Università degli Studi di Napoli/ERC
Chair: Julian Gardner, University of Warwick
Respondent: Caroline Elam, Villa I Tatti, The Harvard University Center

Bianca de Divitiis, Università degli Studi di Napoli/ERC
Historical Memory, Antiquarian Culture, and Artistic Patronage in the Centers
Renaissance Southern Italy
The paper introduces the first official presentation of a five-year project funded by the European Research Council, hosted by the University of Naples “Federico
II” which has the final aim to establish a balanced view of southern Continental Italy between the late medieval and early modern period, in order to reintroduce to the study of European history an element of comparison which has in effect been lost. The paper will discuss how the use of textual sources and of local antiquities influenced the methods of self-representation adopted by elite individuals and local communities in the Kingdom of Naples. By illustrating cases, such as Nola, Capua, Gaeta, and Salerno, the paper will examine the conscious and strategic use of sources and of the antique in the composition of new texts and in the commissioning of artistic and architectural works.

Francesco Senatore, Università degli Studi di Napoli

Literacy and Memory in Cities of Southern Italy in the Fifteenth and Sixteenth Centuries

During the Renaissance life in Southern Italian cities was characterized by written records, produced for every economic, cultural, political activity by private people, city officers, kingdom officers, and notaries. Such documents were normally preserved by families, city governments, central archives of the kingdom. They were often used and manipulated in order to build the identity of families and cities in different contexts: request for privileges and fiscal exemptions, nobilitation; trails; historiography and literature. Which were the forms of such documents? Are they similar across the entire kingdom? When and how were the local archives organized? Are there analogies in the use of archival sources in the local histories? Although the topic is vast, it is possible to find general tendencies and similarities thanks to some examples from different Southern Italian cities.

Lorenzo Miletti, Università degli Studi di Napoli “Federico II”/ERC

Ambrosius Leo’s De Nola (1514): Between Antiquarian Culture and Local Identity

This paper will focus on the antiquarian literature produced in the most prominent towns of the Kingdom of Naples from the sixteenth to eighteenth centuries, and will briefly examine a work in particular, namely Ambrosius Leo’s De Nola, a book that set a model for the following local historiography of the Italian peninsula. In De Nola, printed in Venice in 1514, Ambrogio Leone describes and praises the Roman antiquities of his birthplace, the Campanian town of Nola, discussing in detail Greek and Latin sources, and elaborates — with the aid of the painter Girolamo Mocetto — some noteworthy maps of both the ancient and the modern Nola, which constitute the combined result of his own autopsy and his use of literary sources. The paper will illustrate how Leone’s antiquarian and philological skills, along with the pride of the Nolan identity, concur to produce an encomiastic portrait of the town.

10112

The Long Shadow of the Venetian Cinquecento I: The Legacy Within Venice

Organizer and Chair: Andaleeb B. Banta, National Gallery of Art

Taryn Marie Zarrillo, Columbia University

The Neurosis of Visual Legacy: Seicento Venetian Painters Confront Their Past

Paintings by sixteenth-century Venetian masters enjoyed enormous popularity in the expanding collections of seventeenth-century connoisseurs, but by mid-century their market availability in Venice was severely limited. To counter this shortage, art dealers like Marco Boschini and Paolo del Sera drew on their personal relationships with contemporary Venetian artists (Pietro della Vecchia, Pietro Liberi, and Domenico Tintoretto for example) to provide pictures that could be sold as original “Old Masters.” The ability to copy a master’s hand was therefore both an inherited legacy for market success, but also a deterrent to the stylistic evolution of a seventeenth-century Venetian painter. This paper considers the ideological perspective and working methods of the Venetian artistic community during the mid-seventeenth century and their efforts to reinterpret, acknowledge, contend with, and catalogue the dominant traditions of their visual past, while attempting to cultivate their own future.
Antonio Corradini (1688–1752) is undoubtedly one of the best known Venetian sculptors of the eighteenth century. Still, the pivotal role that he played in the process of establishing the new Collegio dei scultori in 1723/24 — and thus definitively separating the corporative organization of sculptors from the guild of simple stonemasons — remains somewhat obscured. Indirect but compelling new evidence strongly suggests that some of his outstanding works executed around 1720 were conceived in deliberate, one might even say programmatic, emulation of the celebrated masters of the Venetian Cinquecento, such as Jacopo Sansovino, Alessandro Vittoria, and Tiziano Aspetti. Indeed, better understanding of Corradini’s chronology and of the wishes of his patrons both indicate that the distinct neo-Cinquecentismo in Venetian sculpture of the Settecento may have been more closely linked to this assertive younger artist, and did therefore not necessarily originate with his long-established older colleagues Giuseppe Torretti and Antonio Tarsia.

Christina Ferando, Columbia University
“The Triumph of Reality”: Titian, Canova, and the Paragone

In 1817, Antonio Canova’s Polinia and Titian’s recently restored Assumption of the Virgin (1516–18) were the centerpieces of an exhibition held in Venice in honor of the Accademia di Belle Arti’s new painting galleries. In this paper, I will argue that the mastermind of the exhibition, Leopoldo Cicognara, created a direct link between the Old Masters, their past triumphs, and the present ascendancy of the arts under Canova in order to vaunt the constancy and continued excellence of the Veneto’s artistic tradition in contradistinction to its changing political fortunes. At the same time, in the very structure of the exhibition Cicognara enacted the paragone, creating a frame which allowed viewers to appreciate and understand Canova’s and Titian’s work in relation to one another. By doing so, Cicognara reinforced the idea that illusionism and colorito were two particularly Venetian artistic traits that superseded the limitations of media.

10114
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Cabin John

FRENCH RENAISSANCE DRAMA:
POETICS AND PERFORMANCE I

Sponsor: French Literature, RSA Discipline Group
Organizer and Chair: Michael W. Meere, College of the Holy Cross

Alison Calhoun, Pomona College
The Court Turned Inside Out: Performing Private Emotions in the Ballets de Cour

In performances of late sixteenth- to early seventeenth-century French ballets de cour, one might say that the court gets turned inside out. The décor converts indoor palace halls into outdoor forests, while court members are playfully stripped of their identities in order to portray imaginary nymphs, fairies, gods and goddesses who dance and sing. In this paper I will explore how these disguises create sites in which the actor/court member is allowed to perform emotions that are normally hidden from the public sphere. First, I will determine where these emotional performances in court ballet occur. Do we find them in lines of declamation, sung verse, or dance descriptions? Next, I will examine whether certain scenery repeatedly sets the stage for emotional communication. Finally, I will consider to what extent these moments are just about love, or whether the high nobility performs such undignified sentiments as fear and vulnerability.

Fabien Cavaillé, Université de Caen
Jeux théâtraux et théorie politique: deux essais de Montaigne

Existe-t-il à la Renaissance une théorie du théâtre qui ne soit pas une poétique? Nous mettrons en perspective deux passages de Montaigne sur le théâtre avec la réflexion politique sur les cérémonies civiles ou religieuses (Machiavel, Bruno, Bodin): les jeux ont-ils la même utilité que les cérémonies? en sont-ils le prolongement...
profane? une alternative à la crise religieuse? Nous souhaitons mettre en évidence l’originalité d’une réflexion non poétique qui pense l’événement théâtral en termes anthropologique et politique. Montaigne s’intéresse à la fois à la performativité des jeux (qu’est-ce qui s’accomplit dans une représentation?) et à leur place dans la société (un espace de rencontre entre le souverain et le royaume? un espace de loisir civil à l’écart des autres espaces publics?)

Toby Erik Wikström, Tulane University
Publication or Performance? The Ends of French Humanist Theater and Early Modern Legal Culture
While correcting the traditional misconception that humanist theater was never meant to be performed, Charles Mazouer, one of the most influential scholars of French Renaissance drama, argues that humanist playwrights wrote first and foremost for publication and only secondarily for the stage. This paper challenges Mazouer’s claim by arguing that performance was as important as publication for French humanist playwrights. To make this argument, I discuss the close relationship between performance and the quintessentially humanist discipline of the law. A standard component of the legal training which many humanists received was membership in the basoche, or association of law clerks. As part of their education in rhetoric, the basochiens engaged in performances ranging from mock trials to comedy. The basoche indicates that the sixteenth-century legal culture so fundamental to humanism was too steeped in performance for French dramatic authors to conceive of their plays primarily as texts intended for publication.

10115
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Sponsor: Cervantes Society of America
Organizers: Charles Victor Ganelin, Miami University; Carolyn Nadeau, Illinois Wesleyan University
Chair: Charles Victor Ganelin, Miami University

Barbara A. Simerka, CUNY, Queens College
Reading and Cognitive Theory in Don Quijote (1615)
Richard Gerrig’s studies of reading and cognition analyze leisure reading practices. Reading enjoyment derives from the state that immersion produces; however, in normal readers the return to normal cognition is also enjoyable. Abnormal participatory response entails continued immersion after putting down a book; Don Quijote clearly falls into this category of reader. The model of abnormal response is found in other characters in volume 2; especially in the scenarios created for Don Quijote by the ducal couple and the nobility of Barcelona. Although these characters are rooted in the reality of their era and do not confuse history and fiction, they are anomalous readers. It is deeply ironic that readers who had seen the dangers of immersion via Don Quijote’s negative example, nonetheless find themselves immersed in his world. Cervantes thus reveals that even apparently normal readers are prone to immersion.

Isabel Jaén Portillo, Portland State University
Cervantes on Human Development: Don Quijote and Renaissance Cognitive Psychology
When exploring Don Quijote from an inward perspective, it is crucial to pay attention to the dialogue between the novel and Renaissance psychological treatises such as Huarte de San Juan’s The Examination of Men’s Wits. Sancho embodies the prototype of the lower wit, the human-brute, quickly showing his lack of estimativa — faculty of judgment — in the face of material reward: he follows Don Quijote for the illusory compensation of an island to be won in battle. However, throughout the novel, while struggling to adapt to the chivalric world of his master, he slowly develops the faculties of memory, imagination, and judgment, transcending his animal nature and becoming fully human. A key episode in Cervantes’s investigation of human nature is the government of Barataria, where Sancho offers the ultimate proof of his development into a rational being, by shunning material and bodily temptation while exercising judgment for the good of others.
Jesús Pérez-Magallón, McGill University
Cervantes and Calderón: A Common Epistemology of Uncertainty?
In this paper it is my goal to explore the role of senses in the epistemology Cervantes articulates in Don Quijote, as compared to the role senses play in Calderón’s La vida es sueño. Since both authors write in an era determined by the pervading influence of skepticism — as well as thinkers such as Francis Bacon or René Descartes just to mention a few — it is my intention to explore the way in which Cervantes and Calderón converge or diverge in their respective approach to the role of senses as a reliable or unreliable source of knowledge. When appropriate I will include some remarks on Bacon and Descartes in this regard.

Felipe Valencia, Brown University
Melancholy Introspection in La Galatea and La Numancia
Cervantes inaugurated his oeuvre in 1585 with two dissimilar works: the tragedy La Numancia and the pastoral romance La Galatea. But both explore some of the pressing issues in Renaissance poetics: the capacity of language to establish communication between individuals and therefore articulate communities; the ability of language to provide consolation and invest subjects and their suffering with meaning, private and public; and lastly, the effectiveness of language to persuade, and whether it can go too far in a poetic and moral sense. By presenting mourning subjects whose inward look is determined by melancholy and who issue melancholy voices, Cervantes foregrounds melancholy introspection as a mournful and paralyzing awareness of the tragic and the postlapsarian, but also as the first moment in a motion towards the construction of a voice that can reestablish a connection with the world and the others, and that can recuperate meaning.

10116
Grand Hyatt
Constitution Level, Wilson

FICINO I: HARMONY AND CONCINNITAS

Sponsor: Society for Renaissance Studies, United Kingdom
Organizer: Valery Rees, School of Economic Science, London
Chair: Timothy Kircher, Guilford College

John Shannon Hendrix, Roger Williams University
Alberti and Ficino
Leon Battista Alberti and Marsilio Ficino, though separated by twenty-nine years in age, had a close relationship as mentor and pupil. Concepts found in Alberti’s De pictura (1435) and De re aedificatoria (1450) are infused in Ficino’s De amore (1469). The concepts include Alberti’s theories of armonia, lineamenti, concinnitas, ornamento, and the pyramid of light in the theory of vision. In both Alberti and Ficino, harmonies shared by the body and music are manifestations of the harmonies of the soul. Beauty in body and matter is determined by beauty in mind (mens), that part of mind directed toward intellectus divinus, and beauty is made manifest in mind by the lineamenti, the lines in the mind which are distinguished from matter. Beauty is the internal perfection of the intellectus divinus, which is the good, a perfect harmony called concinnitas. Ornament is not beauty, but a physical complement to beauty.

Jacomien W. Prins, University of Oxford, Wolfson College
Sound, Hearing, and the Motion of the Soul in Ficino’s Timaeus Commentary
The miraculous power of harmonious sounds represents a highly significant theme in Ficino’s philosophy of music. He deals with musical sound as a means for astrological, epistemological, magical, medical, and religious purposes. These five ultimately converge into the one purpose of harmonizing and purifying the human body and soul. This paper will address the influence of ancient and medieval ideas of cosmic harmony, sound, hearing, and the motion of the soul in Ficino’s Timaeus commentary. Included will be the progression from the traditional Platonic doctrine of static harmonies produced by the distances of the planetary orbs, to an ever-changing harmony — produced by the movements of the planets as well as by spiritual entities dwelling in the heavens — and its interference with the hearing process.
Cecilia Kapoor, *The Johns Hopkins University*

**Animated Air: Ficino’s Concept of the Music-Spirit**

Enraptured by music, Ficino was known among his fellow *platonici* to enjoy playing the lyre and singing Orphic hymns. Ficino’s interest in these hymns reflected his vision of them as a powerful medium for divine inspiration: by tuning into the sacred words and chords, Ficino believed that the soul was aligned with the harmonies of the cosmos. Still, music was not only a tool for divine rapture. For Ficino, the Platonic healer, music also served as a powerful therapeutic remedy by which to heal mental and physical ills. My talk will show how Ficino’s medical background helped shape his unique understanding of the therapeutic powers of music. I shall pay special attention to the spirit-like nature of music that Ficino described as “hot, living and breathing.” Due to the music-spirit’s highly refined nature, akin to the vital *spiritus* in humans, the musical spirit was particularly effective in healing body and soul.

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**10117**

**Grand Hyatt**

**Constitution Level,**

**Washington Board Room**

**“SUAVE, MARI MANGO”: FIGURES OF SHIPWRECK IN EARLY MODERNITY**

**Sponsor:** New York University Seminar on the Renaissance

**Organizers:** Christopher Van Ginhoven, *Trinity College*; Katharina Piechocki, *New York University*

**Chair:** Dale Shuger, *Columbia University*

Christopher Van Ginhoven, *Trinity College*

**Between Land and Sea: On Góngora’s *Soledades***

In line with the traditional treatment of the encounter between land and sea in shipwreck literature, Góngora’s *Soledades* (1613) approach the shore as a locus of personal survival and renewal. This paper argues that Góngora’s representation of the shore is nevertheless unique in that the meaning of this locus is itself continuously renewed. Because even after it has been left behind by the survivor of the shipwreck event the shore remains a rhetorically fertile and an ideologically overdetermined metaphor, the poem never ceases to inhabit it. I will show how in the course of a series of symbolic returns to the site where land encounters sea, Góngora interrogates the limit that sets poetic autonomy and historical reality apart in modernity. This paper reflects, in this way, on the significance of the shore as a key speculative locus of Baroque aesthetics.

Josiah Blackmore, *University of Toronto*

**Depth and Self in Portuguese Shipwreck Literature**

This paper explores the relationship between depth and self or authorial subjectivity in Portuguese shipwreck narratives of the early modern period. It argues that the experience of shipwreck, its trying consequences, and the narrating of those experiences creates an expansionist, literary subject that relates itself to various forms and metaphors of depth, real and imagined. Such dimensions of depth include the contrast between maritime surface and submersion, spatial orientation on land and water, memory, and affect. Generally, the paper argues for the importance of depth as one of the facets of literary subjectivity in the expansionist era.

Lawrence O. Goedde, *University of Virginia*

**Dutch Images of Shipwreck and the Art of Describing**

Dutch painters of the late sixteenth and early seventeenth centuries were the first artists to depict danger and disaster at sea as a frequent subject in painting. Their highly dramatized images unquestionably relate to the extraordinary expansion of seafaring in the newly independent Dutch Republic. For all their apparent accuracy of detail, however, these paintings rarely depict identifiable shipwrecks, and even those that may portray real events are rendered in highly generalized, but also vividly circumstantial terms. This paper argues that the subject of shipwreck provides a revealing test of the idea that the detailed naturalism of so much Dutch Golden Age painting is an “art of describing” in the sense a neutral depiction of the visible world. Detailed description is rather to be seen as a rhetorical device analogous to literary accounts and serving similar purposes of engaging the intellect and the imagination.
“Suave, mari magno”: Maciej Miechowita (1457–1523) and the “Übersetzung” of Europe’s Eastern Shores

During the Renaissance, traditional natural boundaries were slowly substituted by formalized and conventional borders. In Maciej Miechowita, Poland’s first early modern historian and the first European humanist to dismiss Ptolemy’s description of Eastern Europe, the natural rivers appear in a formalized and “translated” guise: inscribed in the frontispieces of his books and the materiality of the book itself, such as the margin and the book gutter. Miechowita’s work shows that book print and cartography significantly contributed to a shift in the conceptualization of the natural limes between continents that manifested itself most powerfully in the artful and artificial borders of the books as material sites of transformation and “untranslatability.” I analyze the intimate link between the fluvial transgression of Eastern European borders (“Übersetzung”), the textual and cultural translation (“Übersetzung”), and the materiality of the shipwreck event, which Nietzsche associated with the materiality of words.

EMBODYING MATHEMATICS: THE MATERIAL CULTURE OF DOING TECHNICAL WORK IN BOOKS

Organizers: Katherine Isard, Columbia University; Richard Oosterhoff, University of Notre Dame

Chair and Respondent: Alexander Marr, University of Cambridge

Richard Oosterhoff, University of Notre Dame

Doing Astronomy in the Margins: Sixteenth-Century Readers of Sacrobosco

The core mathematical texts that were published before Copernicus and Viète were the same as those read by medieval scholars. But the books themselves were drastically different, and printers like Erhart Ratdolt (Nuremberg), Wolfgang Hopyl, and Henri Estienne (Paris) reinvented the format, the typography, the illustrations, and the commentaries with which those books were read. This paper sets out how Paris scholars and printers in the circle of Jacques Lefèvre d’Étaples tried out new approaches to illustrating and presenting Sacrobosco’s Sphere, and how these bestselling textbooks were then read and re-edited by sixteenth-century readers. Using annotated copies — some anonymous, other by well-known humanists like Beatus Rhenanus — this paper explores the markings and interactive signs that show how these textbooks were used, and what they meant for the expanding role of mathematical books in learned culture during the sixteenth century.

Katherine Isard, Columbia University

The Annotator as Editor: Vincenzo Scamozzi’s Copy of Sebastiano Serlio’s Architectural Books (1551)

Although we know a great deal about the history of printed architectural treatises in the early modern period, we know surprisingly little about how these treatises were actually used. Annotations are an important historical archive that sheds light on the question of contemporary response. Using the notes in the architect Vincenzo Scamozzi’s (1548–1615) copy of Serlio (1551), this paper will address the relationship between reading and mensuration in printed books. Serlio’s book conditioned a performative reading experience that is reflected in Scamozzi’s notes, which allow us to understand how Serlio conceived of the architectural book as a didactic tool. At the same time, Scamozzi marked up his copy as a reference work and teaching aid, and he brought these interventions to bear in his own editions of Serlio (1584, 1600) and in his treatise, L’idea della architettura universale (1615).

Suzanne Karr Schmidt, The Art Institute of Chicago

Reprinting Dürer’s Scientific Woodblocks

The function of early modern scientific prints changed significantly when they were reprinted in different contexts. When a group of early sixteenth-century woodblocks by Albrecht Dürer and his workshop were unearthed in Schloss Ambras and Graz in the 1780s, the curator and print bibliographer Adam von Bartsch did not immediately embrace their artistic value. Nonetheless, he republished them,
hoping this “not displeasing gift” was worthy of the art-enthusiast’s attention. One of these reprints, Dürer’s Terrestrial Map, is unknown in earlier impressions. Four of the others are printed sundials by Dürer’s workshop initially commissioned for the same advisors of the Emperor Maximilian as the Terrestrial Map and Celestial Charts. Examining the changes in the eighteenth-century impressions of these horological and cartographic prints — from altered titles and newly supplied directions for use, to the mysteriously absent Dürer monogram on his Terrestrial Map — demonstrates the shifting levels of scientific knowledge publishers could assume.

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Constitution Level,
Burnham

DRESSING GENDER IN PRINT

Sponsor: Society for the History of Authorship, Reading and Publishing (SHARP)
Organizers: Anne Lake Prescott, Barnard College; Michael Ullyot, University of Calgary; Steven W. May, University of Sheffield
Chair: Anne Lake Prescott, Barnard College

Tracy Adams, University of Auckland
Theorizing Guile in Some Female Courtesy Books of Early Modern France
Female diplomatic activity in premodern times has been regarded as marginal to dealings among male leaders. And yet, because politics were intensely personal/family affairs, focusing largely upon marriage alliances, women’s networking is central to diplomatic history. How were young women trained to participate? Manuscripts and printed books on illustrious women and female conduct offer clues. This paper traces several versions of Christine de Pizan’s Livre des Trois vertus, focusing on its late fifteenth-century incarnations to argue that its female readers (Anne of Beajeu, Anne of Brittany) received its message as a promotion of “juste hypocrisie” and other positive forms of dissimulation necessary to networking. The works’ paratextual materials, especially the dedication miniatures, are rich in clues about how female readers understood their roles as mentors and students passing on information on how to negotiate in a man’s world.

Gabriella Scarlatta Eschrich, University of Michigan, Dearborn
The Elegy of a Young Noble Woman
Nested in a collection of laments, complaints, love poetry, and novellas is “Elegia d’una giovane nobile in Bologna, Condotta alla giustizia per cagion d’amore.” The beautiful title page indicates that the elegy was told by the young woman “before her head was separated from her bust,” and printed in Bologna in 1587. While no author’s name appears on the volume, it was printed after the death of two young lovers whose marriage had been forbidden by her father. They then poisoned him, and were consequently sentenced to death. The city was so moved by this case that it initiated a competition for the best verses to commemorate the woman’s death. This paper investigates the genesis of the work, its commercial potential, the printer’s appeal in bringing it to light, and the role that gender played in the intriguing assembly, format, presentation, and transmission of this text.

Deborah Tennen, Stanford University
The Dedication of Giulia Bigolina’s Urania: An Exceptional and Gendered Paratext from Sixteenth-Century Italy
Giulia Bigolina’s Urania (ca. 1552) was the first work of prose fiction written by a woman in Italian. This paper will address the unique dedication of this text in relation to the accepted dedicatory conventions of the century: Bigolina embellishes, manipulates, and alters many of the conventions found in her contemporaries’ dedications. Her femaleness is accentuated throughout the dedication, in which she tells a novella-like story about the merits of intellect over physical beauty. In this paper I will investigate how the author’s gender played a role in the creation of this novel paratext. Bigolina’s elaborations suggest a rather deliberate effort on the part of the author to diverge from contemporary practice. More than any other in the sixteenth century — by a man or a woman — Bigolina’s dedication serves as an autonomous text, worthy of particular study.
GUIDING SOULS: IMAGES OF MARY AND THE SAINTS IN NEW SPAIN AND PERU I

Amara Solari, Pennsylvania State University
The Virgin of Itzmal and the Making of a Peripatetic Marian Icon
In the summer of 1648, the Yucatan Peninsula underwent a social crisis, caused primarily by three seemingly unrelated but supernatural events: a noxious tidal plume, a plague of locusts, and most significantly, a Yellow Fever epidemic. The Franciscans of the province's cathedral, located in Merida, requested that the region's singular miraculous statue, the Virgin of Itzmal, be processed to the capital city to intercede. This marked the Virgin's first movement from her home sanctuary since her 1561 creation. As a primarily indigenous icon, one directly associated with the Maya deity of healing, Itzamnaj, the Virgin's peregrination evinces a fundamental difference between Maya and Spanish understandings of numinous icons, one seeped in a Counter Reformation preoccupation with the efficacy of holy bodies and the other an indigenous conviction of the landscape's sacrality. This paper analyzes the 1648 epidemic to elucidate this ideological difference and the multivalent roles played by Marian imagery.

Linda K. Williams, University of Puget Sound
Saints Peter and Paul at the Early Colonial Franciscan Monastery of Dzidzantún, Yucatán
The fortress church of Santa Clara in Dzidzantún, erected in 1567, is anomalous in its design and decoration, outmatching other early contemporary Franciscan structures in Yucatán in its massive scale, complex rib vaulting, delicate sculptural carving, and extensive murals. Miguel Bretos has noted its affinity with churches like Acolman in central Mexico. Saints Peter and Paul appear at least twice in the complex: in sensitively carved sculptures that mark the façade and in murals flanking the church's west entrance from the monastery. Why were the Roman saints Peter and Paul emphasized at this seemingly unlikely site? What conditions mediated this unusual (if ultimately unsuccessful) design, decorated with European-like illusionistic images? Using the doorway murals of Saints Peter and Paul and symbolic bower as a microcosm of the complex as a whole, I suggest that the church presents a nexus of competitive cultural and political values: Spanish/Maya, rural/urban, and peninsular/extra-peninsular.

Elena FitzPatrick Sifford, CUNY, The Graduate Center
Sun Gods and the Son of God: “Lords” in New Spain across Time
Following the conquest of Mexico in 1521, Spanish conquerors believed it their duty to bring Christianity to the New World. Images of Jesus Christ were first imported, and then created by Spanish and Native artists as part of the evangelizing efforts. Later in the post-conquest period, polychromed sculptures of the crucified Christ were popularized as a violent and visceral reminder of the sacrifice of salvation. These crucifixes, modeled with indigenous techniques and painted in the Spanish style, illustrate that both Spanish and local precedents influenced the creation and development of Christ-centered devotional images. This paper examines indigenous representations of male gods alongside early New Spanish Christ images in order to trace the development of various New World “Lords.”

James Cordova, University of Colorado at Boulder
Cultural Heterogeneity and Visual Traditions in New Spain’s Convent Arts
Most of New Spain’s convents were established for the purpose of tending to the needs of European and Creole families by providing a venue for their daughters to become nuns. However, since the sixteenth century, indigenous women also inhabited many of New Spain’s convents, where they received an education and acted as nuns’ servants. Although they could profess in only a few nunneries designated solely for them by the end of the colonial period, their contributions to the material and visual culture of New Spain is notable, and to this point, has been overlooked. This paper examines the cultural heterogeneity of ritual objects

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and images produced in New Spain convents. It specifically focuses on portraits of nuns, known today as monjas coronadas (crowned nuns), which combine traditional Marian symbols with indigenous Flower World references in order to emphasize the spiritual transformations that nuns experienced in their profession and death rituals.

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Constitution Level,
Bulfinch

Chair: Renuka Gusain, Wayne State University

Judith Haber, Tufts University
“I cannot tell what is like me”: Simile, Paternity, and Identity in Henry V

Shakespeare’s Henry V presents us with the spectacle of a son trying to adopt a father in an attempt at what might be termed “filial parthenogenesis.” Throughout the play, Henry and those around him must demonstrate he is “like” his great-grandfather, thus securing his legitimacy in all senses, and passing over “the fault [his] father made.” In so doing, however, they create another fault or gap: they repeatedly strain connections, constructing what will be termed a “crushed necessity” by insisting on identities created through faulty, comical, or tautological similes. The linguistic difficulties in the play effectively recapitulate the problems underlying patrilineal inheritance; both therefore reach an appropriate climax in the scene between Henry and Katherine of France: I examine this scene in conjunction with texts by Deleuze, Derrida, and Benjamin to consider how it calls into question linguistic certainty and legitimacy in general, and our own native language in particular.

Christopher J. Kendrick, Loyola University Chicago

Allegorical Festivity in Shakespeare’s Merry Wives of Windsor

I will argue that The Merry Wives of Windsor is a reflexively festive play, illustrating and considering themes of festive abstraction such as figure in Bakhtin’s work on carnival. On the one hand, the action in Merry Wives is significant above all for establishing an environment of middle class festivity, in which the display and containment of petty rivalries of various sorts (between preachers and doctors, husbands and wives, and so on) is the most defining characteristic; even the class conflict with the aristocracy tends to be reduced to status rivalry, and one may see the play in this regard as a middle-class festive idyll. On the other hand, the play finds ways to situate the Windsor enclave with respect to major sixteenth-century social and political changes (the growth of London, the drive to absolute monarchy), and to suggest the social-allegorical possibilities of the petty agonism of middle-class carnival.

Elizabeth A. Mazzola, CUNY, The City College of New York

Goneril and Oswald

My paper explores the relationship between Goneril and her steward Oswald, analyzing what Shakespeare’s picture of sovereign agency and its secretarial transmission tells us about Elizabeth Tudor and Lord Burleigh, or the dynamics between early modern authors and printers and printers and their typesetters. Sometimes the early modern secretary seems merely to be copying another’s words, but Goneril’s instructions to Oswald complicate things, for she tells him to “add” to her letter to her sister Regan “such reasons of your own” “as may compact it more.” Perhaps the intimacy Oswald and Goneril share reveals the limits of Goneril’s literacy, but she also implies that Oswald may “reason” along different lines altogether. Such suspicions animate many of the queen’s own letters and speeches, where Elizabeth outlines the anxieties and freedoms she knows in presiding over a state organized by civil servants and bureaucratic writing.
Massimo Ossi, Indiana University

Epic, Pastoral, and Theatrical Cycles in Madrigal Books from the Late Sixteenth Century

Madrigal books of the late sixteenth and seventeenth centuries often include cycles of madrigals unified by textual origin — sometimes long poems, such as sestinas, divided into individual stanzas, or contiguous passages from dramatic texts like Guarini’s Il Pastor fido. Such cycles are often contrasted with the imagery, affect, or style of the madrigals that fill out the rest of the collection. Considered in their totality, these components interact to produce an arrangement of textures, sonorities, images, and poetic genres governed by aesthetic strategies reminiscent of the arrangement of pictures in a connoisseur’s gallery. In this presentation, I analyze examples of madrigal collections, including Wert’s Settimo libro a 5 (1581), Marenzio’s Settimo libro a 5 (1595), Monteverdi’s Quinto libro (1605), and Sigismondo d’India’s Ottavo libro a 5 (1624), and show that different cycles (dramatic, epic, lyric) determine the kinds of individual madrigals with which they are paired, leading to specific organizational strategies.

Rebecca Cypess, New England Conservatory of Music

Biagio Marini’s Affetti musicali (1617): A Collection of Musical Portraits

Although Biagio Marini’s Affetti musicali (1617) has been recognized as among the first books of instrumental music in the stile moderno, it has yet to be considered closely in its cultural context. I propose a new reading of this innovative volume based on its structure and musical contents, and on contemporaneous trends in poetry, letter-writing, and portraiture. Marini wrote that the pieces in the book, each bearing a family name title linking it to Venetian cittadini, derived from concerts in the home of the dedicatees. In publishing it Marini offered his listeners a means to remember those events and to revive the affetti inspired by their friendship. I suggest that the volume is analogous to a collection of portraits — works that capture the concetto of the subject. Like published portrait-books or volumes of letters, the Affetti musicali presented a model of friendship to be emulated by the wider public.

Eric Bianchi, Fordham University

Athanasius Kircher and the Death of Heavenly Harmony

Musica mundana, the ancient belief that the mathematical laws of music govern the motions of heavenly bodies, persisted into the early modern period. Music remained a quantitative quadrivial science closely related to astronomy, and figures such as Kepler combined their astronomical observations with music theory. By 1700, however, scholars had largely abandoned the search for celestial music, a fact that owes much to Athanasius Kircher, the Jesuit polymath whose Musurgia universalis (1650) was the most widely read music treatise of the seventeenth century. Kircher, writing in the wake of Galileo’s condemnation, tread a narrow path between partisans of the heliocentric and the geocentric models; his conclusion — that the mathematics of astronomy are incommensurable with those of music — appears carefully muddled. Nevertheless, it proved influential for later mathematicians and music scholars who argued that music was a poetic art, not a quadrivial science.
10123
Grand Hyatt
Lagoon Level,
Conference Theatre

**PALATIUM I: COURT RESIDENCES AS PLACES OF EXCHANGE IN EARLY MODERN EUROPE**

Organizers: Krista V. De Jonge, Katholieke Universiteit Leuven; Pieter Martens, University of Leuven
Chair: Krista V. De Jonge, Katholieke Universiteit Leuven
Respondents: Luc L. D. Duerloo, Universiteit Antwerpen; Dries Raeymaekers, Universiteit Antwerpen

Eva Krems, Universität Marburg
Robert de Cotte: Success and Failure of a French Model of European Court Architecture

It is still common opinion that around 1700 the European territories with their court residences had become part of the “Europe française.” In recent research on palaces of the Holy Roman Empire this opinion has been slightly revised. The main reason lies in the dispositions of the residences, which are defined by court ceremonies. I will analyze this situation by looking at the projects of Robert de Cotte, the Premier architecte du Roi and director of the Académie royale d’architecture. He was often asked for plans for other palaces like Bonn, Munich, Würzburg, Turin, and Francfort. Sometimes these were successful, but often they remained pure illusions of an architect who was not concerned with different cultural conditions, especially court ceremonies. To analyze this success and failure of a French model we will consider not only the architectural problems but also the political and social dispositions in the different territories.

Rebecca Tucker, Colorado College
What’s in a Home? Examining the Function of Orange Court Architecture in the Dutch Republic

This paper addresses the relationship between function, style, and audience in the architectural patronage of the House of Orange. It examines three structures built by Prince Frederik Hendrik (1584–1647). Using a team of foreign and Dutch architects, he built/renovated five palaces around The Hague between 1612 and 1647, three of them (Honselaarsdijk, Ter Nieuburch, Buren) in the 1620s–30s. Though their architectural principles and styles were indebted to French and other traditions, each had a different purpose and unique set of court protocols, viewers, and decorative programs. The paper will focus on the facades and layouts of the three structures to explore the relationship between the Orange court ceremonial and the material form of their palaces. This comparative framework goes beyond current debates about architectural theory in Dutch classicizing architecture, revealing how Frederik Hendrik’s palaces operated as locations for exchanges of ideas, customs, and ideologies.

10124
Grand Hyatt
Lagoon Level,
Penn Quarter A

**PREGNANCY, WET-NURSING, AND MOTHERHOOD AT THE EARLY MODERN COURT**

Sponsor: Society for Court Studies
Organizer: Magdalena S. Sánchez, Gettysburg College
Chair: Marfa Cristina Quintero, Bryn Mawr College

Magdalena S. Sánchez, Gettysburg College
Pregnancy and Childbirth at the Court of Turin, 1585–97

In her marriage to Carlo Emanuele of Savoy, Catalina Micaela (daughter of Philip II of Spain) gave birth to nine children and died in childbirth with her tenth. Catalina commented about her pregnancies in letters to her husband, written when he was on military campaigns. She commented on feeling the baby move, changes in her appearance as the pregnancy progressed, limitations to her political responsibilities after giving birth, and interaction with her children while recuperating from childbirth. Catalina’s letters provide us with insights into an elite woman’s attitude...
toward pregnancy and childbirth, as well as into the relationship of a late sixteenth-century ducal couple. While the birthing room might have been a feminine domain, Catalina expected to have the duke nearby. The duke rejoiced at the birth of his children. Children were crucial for the continuation of the line, but Catalina's letters indicate intimacy and affection that transcended dynastic concerns.

Emilie L. Bergmann, University of California, Berkeley

Two Perspectives on Maternity and Wet-Nursing at the Royal Court: History and Folklore

This paper draws upon two distinct representations of a practice as controversial as it was ancient: hiring women to nurse the children of royalty and nobility. The criteria for choosing wet-nurses are detailed in conduct manuals, and manuscripts in the royal archives document the process of finding women suitable for this vital role, as well as wetnursing's impact on the children of the nurses. The women who nursed the heirs to the throne were also remembered in the popular imagination. The centuries-long tradition and wide distribution of a ballad known in French, Castilian, and Catalan, “La nodriza del rey” (The Royal Wet-Nurse) provides a less official view, reflecting the profound anxieties of royalty who hired wet-nurses and of the women to whom they entrusted their youngest children.

María Cruz de Carlos, Universidad Autónoma de Madrid

Motherhood and Female Authority at the Early Modern Spanish Court, 1570–1644

Using evidence from images and written sources, this paper examines the concept of royal motherhood at the Spanish court. While historians of Italy, France, and England have studied motherhood in some depth, it is still a topic scarcely explored for early modern Spain. This paper focuses on court women — in particular, queens — for two reasons: first, even if the birth of children was an important matter for the whole society, it was an essential concern for the monarchy; the dynastic context therefore seems particularly appropriate for a study of early modern motherhood. Second, motherhood provides an opportunity for examining the role of women at court. By examining the court rituals connected to the stages of motherhood, we can gain insight into court culture and women's roles within this culture. More broadly, the aim of this research is to explore female agency and authority in early modern Spain.

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Penn Quarter B

THE POLITICAL IMPLICATIONS OF SYNCRETISM IN LEMAIRE AND RABELAIS

Organizers: Peter Eubanks, James Madison University; Scott M. Francis, Princeton University
Chair: Mary B. McKinley, University of Virginia

Pascale Barthe, University of North Carolina at Wilmington

Rabelais's Herrings: Words and Communal Space

It has been argued that Rabelaisian language self-generates narratives. A close examination of Pantagruel's fourteenth chapter shows that Rabelais's linguistic games create not only a narrative, but also a unique syncretic space in which France, the East, and the New World are superimposed. By looking at the usages and repetitions of “herrings” in and around chapter 14, I argue that the narrative, which is generated by words, not only forms a space of its own, but that the telling of Panurge's wild adventures produces a unique political space. The anticipated and predictable encounter between the Muslim “Turks” and Panurge, who embodies a Christian crusader, surprisingly turns into the unexpected and, thanks to a series of repeated linguistic and spatial conflations, represents the possibility of a common world, the possibility of a communal space.

Peter Eubanks, James Madison University

Jean Lemaire de Belges's Theology of Otherness

Jean Lemaire de Belges's syncrétisme, his drawing upon both Christian and pagan narratives to inform his poetry and worldview, reflects a heterodox theology providing for the salvation of those outside the salvific possibilities of Christianity. While Lemaire's notion of drawing Christian lessons from pagan sources meets
with the disdain of such luminaries as Rabelais and Martin Luther, it also has the firm approbation of contemporary rhétoriqueurs such as Jean Molinet and Jean Bouchet, though the theological implications for these fellow rhetoricians do not always concur. Whereas for Lemaire, for example, there is a connection between his views on the utility of pagan fictions and his hope for the salvation of Turks, for Jean Bouchet the usefulness of pagan mythologies has no bearing on the salvation of such non-Christians who, despite their brilliance and usefulness to Christendom, must nevertheless meet their ultimately separate fate.

Scott M. Francis, Princeton University
“Ung petit tableau de mon industrie”: La Concorde des deux langages and Gratitude for Historiography

Critics have historically disagreed as to whether Jean Lemaire de Belges’s “Concorde des deux langages” aims at and achieves a syncretism between the Italian and French languages and literary traditions. This paper reconsiders the controversy in light of Lemaire’s literary and political self-promotion by examining the August 1513 publication of the Concorde as part of a collection defined by the Italian Wars, L’Epistre du Roy a Hector de Troye et aucunes autres oeuvres assez dignes de veoir. The seduction of the French youth by Genius in the Temple of Venus portrays the acteur’s eventual embrace of Labeur historien in the Temple of Minerva as essential to the French cause embodied by the epitaph of Gaston de Foix, and encourages Louis XII to continue his patronage by representing Dangier, who refuses the acteur’s manuscript, as a double of Julius II, whose ingratitude figures prominently in the Epistre du Roy.
Poliziano's Courses on the Greek Authors: An Assessment

Luigi Silvano, Università degli Studi di Roma
Poliziano taught courses in "poetica et retorica" at the Studium of Florence from 1475 until 1494, when he died at the age of forty. Each year he lectured on both Greek and Latin authors. The remaining evidence for his teaching on Greek authors is not as conspicuous as for his Latin courses. Apart from the commentary on the first two books of Homer's *Odyssey*, which has been recently published, a few manuscript notes survive, both in his hand and in the hand of some students of his: they concern texts such as the *Iliad*, Theocritus's *Idylls*, and Aristotle's *Ethics*. I will sketch a survey of these materials, mostly unpublished, and I will try to address the general issue of what we know about Poliziano as a teacher of Greek.

Alan Cottrell, Montclair State University
The Classical Foundations of Poliziano's *Miscellanea*

Poliziano's textual criticism developed in conjunction with the evolution of critical historiography in the fifteenth century. Humanist historiography continued to be readily adapted to moralistic and political purposes, and indeed some of Poliziano's writings prove his acute proficiency at appropriating ancient authors. Yet, an increasing number of scholars endeavored, as Poliziano does in his *Miscellanea*, to excavate the historical meaning of texts, recognizing the distinct differences between the ancient past in which they were composed and the modern age in which humanists read them. This paper will seek first to catalog the classical sources cited in the *Miscellanea* and then to analyze how Poliziano balanced reappropriation against preservation. This analysis will also consider his examination of how ancient authors themselves imitated or drew inspiration from their own predecessors (both Latin and Greek).

Robert Cioffi, Harvard University
Poliziano's Giraffe: A Case Study in Poliziano's Use of Ancient Sources

On 11 November 1487, like the rest of Florence, Angelo Poliziano witnessed the presentation of a giraffe to Lorenzo il Magnifico. Unlike the rest of Florence, however, Poliziano had access to a wide variety of Greek and Latin manuscripts. He devoted the third chapter of his *Centuria prima* to the giraffe and its appearances in classical literature. What particularly fascinated him, he wrote, were its ossicenes — which he called "little horns" (*cornicula*) — because he had not read about them in ancient sources. Nonetheless, Poliziano could have learned about the ossicenes from his contemporaries: Bartolemeo Fonzio copied a sketch of a giraffe with ossicenes after Cyriac of Ancona. This paper examines Poliziano's use of classical sources to elucidate the giraffe, focusing on his chief source, Heliodoros, a Greek love-novelist, whom he called an "author of not insignificant authority." His discussion of the giraffe illustrates what kind of reader of ancient sources Poliziano was.
GOING PUBLIC: WOMEN WRITER-PLAYERS AND THE ACT OF WRITING

Sponsor: English Literature, RSA Discipline Group
Organizer: Pamela Allen Brown, University of Connecticut, Stamford
Chair: Bianca Finzi-Contini Calabresi, Fairleigh Dickinson University

Sarah G. Ross, Boston College
Citizen, Mother, or Student? Isabella Andreini’s Different Performances of “The Woman Writer”

The celebrated performer Isabella Andreini (d. 1604) has long interested scholars of theater and music. Thanks especially to literary critic Julie Campbell, we are also becoming attuned to Andreini’s authorial career. This paper examines a central problem in Andreini’s literary corpus: the apparent conflict between the authoritative self-presentation of her printed publications (as a citizen of the res publica literarum and genetrix of her compositions) and the passive “student” role that she played in her correspondence with the Dutch humanist Henry de Put (d. 1646). I will argue that Andreini, adept at performing various roles onstage, also shifted her personas to suit different literary genres.

Julie Crawford, Columbia University
Margaret Cavendish’s Political Career

No one would deny that Margaret Cavendish, (eventually) Duchess of Newcastle, had a public career. Her public performances — at court, in London society, at the Royal Society, and in sartorial self-presentation — are legendary. Yet few would concur that Cavendish had a political career, or rather that her public performances and literary productions were similarly geared toward political ends. Through readings of her orations, plays, and play fragments, and the volume of letters published on her death, I argue not only that Cavendish understood her literary texts, and her active and artful promotion of those texts, as political, but that others understood them that way as well. Cavendish’s royalism is best understood not as blanket loyalty to the monarch, but rather as an investment in a particular form of monarchy — mixed or limited monarchy — in which the aristocracy, including women, played substantive roles.

Pamela Allen Brown, University of Connecticut, Stamford
The Hyperliterary Diva Reads for Performance

The commedia dell’arte produced female stars almost as soon as women appeared in troupes in the 1560s, when talented, albeit lowborn, women such as Vincenza Armani and Vittoria Piissimi, emerged as the first grand divas known in the West. These women read widely to create new kinds of drama and newly central roles for women. They reworked static humanist tragedies as stirring tragicomedies, concentrating on female passions and laments. Actresses also studied poetry and drama to stock their memories for improvisation as the comic innamorata. Some were poets and playwrights who wrote their own material, and all collected literary models in commonplace books, or zibaldoni, which they studied to prepare for performances. This paper will speculate about how a diva such as Armani or Andreini used her writing and her reading to fashion hyperliterary personas offstage and on.

Sacred and Unsacred in Early Modern Literature

Organizers: Nigel Smith, Princeton University; Brian Cummings, University of Sussex
Chair: Nigel Smith, Princeton University

Yaakov Akiva Mascetti, Bar-Ilan University
Eucharistic Writing and Gendered Textual Consumption in Aemilia Lanyer’s Salve Deus Rex Judaeorum

My lecture focuses on Aemilia Lanyer’s use of poetry in her 1611 collection of poems Salve Deus Rex Judaeorum as the Eucharistic locus of divine presence, a textual table
upon which the author serves her reader the Christic paschal lamb, and a hermeneutic “feast” to which her feminine reader is invited as the “welcomist guest.” In reaction to the contemporary discourses of male-authored dietary rules and religious modesty and marginality, Lanyer's poetry fashions her text into a holy banquet, an agape to which woman readers are invited, and where reading is an act of consumption that undermines the distinction between reader, writer, and text. This moment of textual / sacramental presence is established by the feminine author, and the poetic “Paschal Lambe” is the result of a performative poesis, which incarnates Christ’s self-sacrifice, and forms a gendered communion of religious readers and table companions.

Travis R. DeCook, *Carleton University*

**Early Modern Secularity and Francis Bacon’s Theology of Revelation**

This paper examines Francis Bacon’s extraordinary depiction of divine revelation in his utopia *New Atlantis*, and, drawing on recent theories of the nature and emergence of secularity articulated by Charles Taylor, John Milbank, and others, discusses its significance to his natural philosophy. In *New Atlantis*, the island nation of Bensalem is converted to Christianity when an ark containing a canonically complete Bible appears on its shores. Not only can this Bible be read by all language groups, but it miraculously appears before all the biblical books were actually written. Bacon hereby imagines the literal embodiment of idealizing understandings of scripture associated with the Reformation. Bacon’s imagined scene of revelation exemplifies how the secular is in many respects enabled, not merely by the rejection of religion, but also by the production of a specific kind of religion.

David Marno, *University of California, Berkeley*

**Holy Attention: Hamlet, Prayer, and the Role of Attention in Early Modern Devotion**

In this paper, I argue for the significance of attention in early modern devotional practices and in literature. Using Claudius’s failed prayer in *Hamlet* as a point of departure, I show how in early modern Protestant and Catholic thinking about devotion one of the conditions of prayer’s efficacy was the individual’s attentive state of mind. After exploring the roots and significance of this notion of devotional attention, I return to *Hamlet* to show how the hesitation and distraction that pervade the play receive new significance when seen through the lens of attentiveness in religious practice.

Devika Vijayan, *University of Waterloo*

**The Image of the “Indian” in Jesuit Travel Narratives**

During the Renaissance, maritime routes opened up and encouraged social, religious, and economic interchanges between Europe, the Americas, Asia, and Africa. Travel literature reached new heights of proliferation and popularity. This presentation is a comparative study of the “Indian” as perceived by the French Jesuit missionaries to India and Canada. The presentation will focus on the writings of two Jesuit missionaries: Pierre du Jarric and Paul Le Jeune. Many approaches to travel literature, especially in relation to the Orient, revolve around the East-West dichotomy used by Edward Said. The presentation seeks to examine the literary discourse of the “Indian” generated by the Jesuit fathers. Did the myths still persist? How was the “Indian” in India different from his counterpart in Canada? Would Edward Said’s theory be equally applicable to the study of the “other,” who is not in the Orient but in the Occident?

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**Culture of Spectacle I**

*Grand Hyatt*

*First Floor, Suite 130*

*Sponsor: Group for Early Modern Cultural Analysis (GEMCA)*

*Organizers: Agnès Guiderdoni-Bruslé, Université Catholique de Louvain; Ralph Dekoninck, Université Catholique de Louvain*

*Chair: Koen Johan Vermeir, Centre National de la Recherche Scientifique*

Ralph Dekoninck, *Université Catholique de Louvain*

**Framing the Feast: The Meanings of Festive Ornaments in the Jesuit Spectacle Culture**

If studies on the Baroque festival have been mainly oriented towards a deciphering of these ephemeral events through their arsenal of symbolical figures, less attention has
been paid to the decorum framing their political and religious visual discourse. In what way do those spectacles communicate their message, not only symbolically but also emotionally, two dimensions that appear to be the two faces of the same coin, aiming to perform meaning and to act on the spectator? Considering the ceremonial as a whole, and not as a message independent of its decorative frame, appears to be a very promising avenue of further research on the Baroque spectacle. This paper will approach this issue through the study of some examples of Jesuit spectacles in the Low Countries.

Agnès Guiderdoni-Bruslé, Université Catholique de Louvain
Traveling Sanctity: Celebrating Francis de Sales’s Canonization

The French bishop Francis de Sales (1567–1622) was beatified in 1661 and canonized in 1666. These events were of major importance for the Visitation order which he had founded with Jane de Chantal, and which celebrated both events with pomp and splendor across the whole country. These festivities were designed by the Visitandines, their priests, but also by renowned “specialists” of the spectacle, such as Claude-François Menestrier for the celebration in Grenoble. From the texts of descriptions and relations that have been kept about these festivities, I will seek to identify the various patterns of representation, and how they are structured by and connected to the writings of Francis de Sales, in a performative rhetoric aimed at establishing the identity and the legitimacy of the new saint.

Annick Delfosse, Université de Liège
From Universal to Local: Celebrating New Saints in the Southern Netherlands

In March 1622, Gregory XV canonized, among other saints, Ignatius Loyola and Francis Xavier. Spectacular ceremonies were held in Rome, soon echoed throughout the Catholic world and notably in cities across the Southern Low Countries where the Society settled. There, the Jesuits celebrated their first saints with emphasis and inventiveness. These events were a fundamental step in the Baroque process of spectacularizing religious ceremonies in the Low Countries. Our goal is to understand how the Jesuits managed, on that occasion, to juggle between universal and local. Invited to celebrate universal saints, they held the ceremonies in a specific context that they had to take into account since armed conflicts with Northern Calvinists had just resumed. It will identify, by comparison with ceremonies around the world for the same occasion, the specifics relating to the Low Countries in order to begin to determine the frame of a Flemish spectacular culture.

Sara Smart, University of Exeter
Zincgref’s Emblems in the Context of the Palatine Wedding

The publication of Julius Wilhelm Zincgref’s collection of emblems, Emblemata Ethico-Politicorum Centuria (1619) fell in a period of extreme confessional tension.

EMBLEMS AND EMPIRE

Organizer: Mara R. Wade, University of Illinois at Urbana-Champaign
Chair: David Graham, Concordia University

Marcin Wislocki, University of Wroclaw
Visualizing Fürstenspiegel: On Emblematic Coins of Duke Philip II of Stettin-Pomerania

Duke Philip II of Stettin-Pomerania was among the most eminent artistic patrons of his time. The great flowering of emblematics at the court of Philip II was owing not only to the ruler himself, but also to well-educated people in his circle, among others Martin Marstaller and Daniel Cramer. Apart from works such as a unique calligraphic emblem book Illustrissimo Domini . . . Philippi II . . . Emblematum Liber, and the so-called Pommerscher Kunstschränk, emblems were applied to coins and medals, which were particular objects of the duke’s personal interest. This paper shows that apart from some instances that draw direct inspiration from newly issued emblem books, e.g. Nucleus emblematum by Gabriel Rollenhagen, or Symbola divina et humana by Jacobus Typotius, most of them depict highly individual ideas. I argue that all the concepts reveal a consequent strategy that Philip II undertook in order to disseminate his ideal of the Lutheran ruler.

Sara Smart, University of Exeter
Zincgref’s Emblems in the Context of the Palatine Wedding
That Zincgref dedicated the work to Elector Friedrich V of the Palatinate signaled his sympathy for the Protestant cause. That year Friedrich accepted the invitation of the Bohemian Protestants to become King of Bohemia. This was a second gesture of open defiance on the part of the Bohemians towards the future Emperor Ferdinand II, who claimed Bohemia as his own territory. The first, the humiliating treatment of his representatives the previous year at the defenestration of Prague, had led to the outbreak of the Thirty Years’ War. This paper explores the emblem as medium of propaganda. It seeks to ascertain the extent to which Zincgref’s emblems comment on Friedrich’s position as leader of the radical Protestants and provide insight into his support of the Protestant cause.

Claudia Mesa, *Moravian College*

**Sound and Sight: Emblematic Door Knockers in the Colonial Center of Cartagena de Indias, Colombia**

On 20 January 1533, Pedro de Heredia founded the city of Cartagena. Cartagena soon became an important point of reference in the vigorous cultural, religious, and commercial exchange that took place between Spain and its colonies. From the perspective of Transatlantic Studies, this paper investigates the presence of emblem motifs and other symbolic forms as found on door knockers of Cartagena’s colonial downtown. The symbolic resonance of these objects reminds the viewer not only of the practical uses of emblems in everyday life but also of the complex trade of artifacts and ideas that occurred after 1492. In the process of colonization, these artifacts did not remain unchanged. Parallel to the motif of the dolphin and anchor one can also find iguana motifs, a lizard native to Central and South America. These artifacts in their original or hybrid forms reflect on the region’s past and its visibility in the present.

10132

Grand Hyatt
First Floor,
Suite 160

**MEDITERRANEAN TRAVEL AND PILGRIMAGE I**

*Sponsor: Medieval & Renaissance Studies Association in Israel*

*Organizer: Zur Shalev, University of Haifa*

*Chair: Noam Flinker, University of Haifa*

Elizabeth Ross, *University of Florida*

**Points of View and an Indulgenced View in Mamluk Jerusalem**

From a certain spot on the Mount of Olives, fifteenth-century Christian pilgrims to Jerusalem earned indulgences for looking out on holy sites that the city’s Muslim rulers forbid them to visit. The first topographically accurate view of Jerusalem, published in a highly influential 1486 pilgrimage account, pictures the city from an identifiable vantage near the indulgenced one. The artist of this influential view takes a passing, partisan moment of the Franciscan-designed pilgrimage itinerary and fixes it in place through print as Jerusalem, truly depicted. Felix Fabri, a pilgrim who traveled with the artist and author of the 1486 book, wrote several books of his own where he uses description of Islamic architecture to lament the Muslim occupation. The artist of the 1486 view does the same. He pictures the city with a double purpose that offers up the center of sacred history and an object lesson on the contemporary threat.

Mar Martínez Góngora, *Virginia Commonwealth University*

**North African Cities and their Peninsular Counterparts in the Renaissance Discourses on the Maghreb**

In their literary representations of the North African cities of Algiers, Morocco, Fez, or Tremecen, authors who traveled around the region such as the captive Antonio de Sosa, the “rescatador” Diego de Torres, and the soldier Francisco de la Cueva used the sense of sameness between these urban centers and the Peninsular counterparts as an attempt to naturalize the Spanish expansion into the Maghreb. The strategic utilization of similarity between the cities of Granada, Seville, and Cordoba and the main urban centers in North Africa is employed in these texts to authorize the hegemonic position of the Habsburgs in the area. This similarity, that gives legitimacy to the colonial aspirations of the Spaniards in North Africa, signifies the possibility of a definitive relocation of the
Sarah Dillon, CUNY, The Graduate Center

Through Western Eyes: Relics and their Repositories from the Loca Sancta

This paper explores the encounter between the Latin West and the holy relics of the Levant and argues that the devotional art and reliquaries of the West, particularly of Italy, were shaped by the Western reception of sacred substances and their repositories from the Levant. This paper combines close analysis of the rock crystal and glass vessels from the Near East containing sacred substances with Trecento Christian pilgrims’ travel accounts of the Loca Sancta in an effort to better understand the ways relics and the artworks that contained them were understood and assimilated into Western relic worship and devotional art. This study not only informs the context of the many Italian reliquaries that incorporate glass and crystal but contributes to a more complete understanding of Trecento Italian visuality.

ANDREW MARVELL AND ALLEGIANCE: POLITICAL, INTELLECTUAL, AND POETIC

Sponsor: Andrew Marvell Society
Organizers: Timothy J. Raylor, Carleton College; Nigel Smith, Princeton University
Chair: Timothy J. Raylor, Carleton College

Nicholas McDowell, University of Exeter

Constructing Marvell

Andrew Marvell’s father traveled to London in 1639 to take his son back to Cambridge and talk him out of his apparent conversion to Roman Catholicism. This paper looks first at the devotional verse that, I will argue, Marvell is likely to have written around the time he was “converted” as a student, and places it in the context of fashionable modes of devotional poetics in Caroline Cambridge that owed much to Counter-Reformation aesthetics. It asks whether we might regard the poetic language in which Marvell was immersed as a student as having shaped the brief change of religious allegiance, which leads to a more general question: to what extent might the exposure to linguistic patterns anticipate acceptance of the ideological content of those languages? The paper will conclude by reconsidering in these terms Marvell’s apparent “conversion” to the Cromwellian cause in “An Horatian Upon Cromwell’s Return from Ireland” (1650).

Giulio Pertile, Princeton University

Radical Naturalism: Vanini, de Viau, Marvell, and the Poetry of libertinage érudit

I will consider Andrew Marvell’s poetry, especially his long poem “Upon Appleton House,” in the context of French libertine poetry and philosophy of the 1610s and early 1620s. I will pay particular attention to Théophile de Viau’s long poem “La Maison de Sylvie” and its influence on “Appleton House.” I will emphasize de Viau’s own dependence on the work of the Italian naturalist philosopher Lucilio Vanini, who was active in the Parisian court in the mid-1610s and executed in Toulouse in 1619. Vanini’s De Admirandis Naturae (1616) provided the basis for de Viau’s lyrical explorations of the natural world in “La Maison” and other poems. I will consider how Vanini’s ideas, transmitted through de Viau, may have influenced Marvell’s own naturalism in “Appleton House” and related poems. I will also suggest that the persecution of Vanini and de Viau figured in Marvell’s more cautious voicing of naturalist ideas.
“A LITTLE WORLD MADE CUNNINGLY”:
GENERATIVE BODIES AND EARLY MODERN SCIENTIFIC DISCOURSES

Sponsor: Southeastern Renaissance Conference
Organizer: Susan C. Staub, Appalachian State University
Chair: Stephanie O’Hara, University of Massachusetts Dartmouth

Kathryn M. Moncrief, Washington College

“Then let them anatomize Regan”: Women, Bodies, and the Early Modern English Stage
The sixteenth century marks the beginning of a rich period of anatomical discovery that witnessed the production of numerous texts and images (including printed anatomical fugitive sheets, the first English edition of Galen’s work, and Andreas Vesalius’s superbly illustrated De Humani Corporis Fabrica), the building of anatomy theaters, and the increasing presence of depictions of anatomy and dissection in art. Human anatomy on display corresponds, as well, to the rise of the public theater in England. Both employ surveillance, spectacle, and human bodies as a means of discovery. In this paper I investigate King Lear’s searching question, “Then let them anatomize Regan; see what breeds/about her heart. Is there any cause in nature that/makes these hard hearts? (3.6.76–78), as I examine the intersection of body, image, text, and performance with particular attention to gender, especially the anatomized female body and the performance of femininity, on the early modern stage.

Rebecca Totaro, Florida Gulf Coast University
Meteorology and the Generative Body in The Faerie Queene
When on 6 April 1580 an earthquake struck in the Strait of Dover, it set off a wave of literal tremors and it initiated a corresponding torrent of pamphlets, broadsides, and letters determined to account for the event either as a supernatural occurrence or as an entirely natural event, not to be feared. In the decades following, writers explored in new ways the meaning of all marvels and earthquakes appeared flexibly in literature as markers for memory, signs of jest, representations of amplified physical power, and indicators of body-shaking trauma. In this short paper, I will focus on two of the most prominent and revealing of these early modern appropriations, both of which appear in Edmund Spenser’s The Faerie Queene and both of which reveal debts not only to the Bible and to Aristotle but also to Pythagoras and Pliny, who cast the earth as a reproductive body.

Robert L. Reid, Emory and Henry College, emeritus
Isaiah’s Six-Winged Seraph: Allegorizing the Angelic Body in Spenser’s Faerie Queene
Spenser’s Faerie Queene, in its sequence of virtues that “fashion a gentleman,” bears — even in its half-finished form — remarkable similarity to the bifurcated hierarchic pattern of Richard of St. Victor’s The Mystical Ark and of Bonaventure’s Itinerarium mentis in Deum, contemplative quests of twelfth and thirteenth centuries in which the soul seeks spiritual glory in union with God. I shall trace the intellectual history of this pattern in the interplay of Jewish merkavah mysticism with Platonism, with the theological anthropology of Augustine, Gregory the Great, and Bernard of Clairvaux, and especially with the Victorines and Bonaventure. I will note the likelihood of Spenser’s acquaintance with these key patristic writings during his late sixteenth-century education at Cambridge University, and I will outline how the pattern informs the six completed legends of Spenser’s epic, and also how it could have been fulfilled in the unwritten six legends.

Susan C. Staub, Appalachian State University
“Bred now of your mud”: Land, Generation, and the Body in Antony and Cleopatra
Analyses of Antony and Cleopatra have long noted the dialectical opposition between Rome and Egypt, an opposition that sets up a concomitant correspondence between geography and gender. Although recent scholarship has destabilized the categories, Rome has traditionally represented the masculine — solid, controlled, bounded — while Egypt is feminine — fluid, unchecked, limitless, and thus constantly generating. Egypt here evokes an elemental fecundity that is spontaneous and natural at the same time that it is corrupting and degenerate, “dungy,” in Antony’s words.
Picking up on Janet Adelman’s argument that Cleopatra is “perceived to be one with her feminized kingdom as though it were her body,” this paper examines the complex idea of Egyptian earthiness in connection with Cleopatra and her fertile/infertile body by reading it in conjunction with various theories of reproduction in the period (strange births and engenderings, male gestation, and spontaneous generation), as presented in both medical and botanical texts.

10135
Grand Hyatt
First Floor,
Suite 183

RETHINKING THE BOUNDARIES OF HUMANISM I

Organizers: Martin Eisner, Duke University; David Geoffrey Lummus, Yale University
Chair and Respondent: Albert Russell Ascoli, University of California, Berkeley

David Geoffrey Lummus, Yale University
Albertino Mussato’s De obsidione: Poetry, Politics, and Religion
The Paduan circle of proto-humanists, with its cult of antiquity and largely secular view of history, has long been recognized as a major precursor to later Italian and European humanism. Addressing the commonplace that humanism was primarily a secularizing enterprise, this essay explores the relationship between religious and secular thought at the origins of Italian humanism. It traces how Paduan proto-humanists authorized their non-institutionalized political and moral authority by engaging with religious forms of rhetoric and action. I shall focus on Mussato’s poem, De obsidione Canis Grandis de Verona Ante Civitatem Paduanam, drawing connections between his epistles on poetry, his historical works, and the religious culture of early fourteenth-century Padua.

Alison Cornish, University of Michigan
Humanism out of Fourteenth-Century Vernacular Gloss
Nothing is more medieval in spirit than commentary. It not only presumes the authority of the text to which it is subordinate; it also aggregates prior glosses without necessarily approving or rejecting them. The “new” humanistic book was a pristine text, preferably a critical edition derived from collation of manuscripts, unencumbered by surrounding apparatus. In fourteenth-century Italy, glosses were translated into the vernacular along with Latin texts and became an additional site of accretion. What this paper addresses is how this practice shows the beginnings of the humanist engagement with texts, to which it is apparently so diametrically opposed. Examples will be drawn from the Italian Ovid, Livy, and Valerius Maximus, among others.

Martin Eisner, Duke University
Illuminating Passages: Shades of Dante’s Virgil in Petrarch’s Letter to Cicero
Petrarch’s letter to Cicero about his 1345 recovery of Cicero’s Letters to Atticus at Verona (Fam. 24.3) has an important place in the historiography of humanism because scholars, beginning with Petrarch himself, have interpreted it as establishing a new relationship with the classical past. This paper revisits this traditional account through a close reading, or what Greene might have called a “subreading,” of Petrarch’s deployment of Dante’s image of the traveler at night who bears a lantern illuminating the path for those that follow but leaving himself in the darkness (Purg. 22). In light of the connections scholars have established between Petrarch’s putatively novel historiographical perspective, his inauguration of a “humanist hermeneutic,” and his compositional principle of imitation, this paper examines the significance of Petrarch’s framing of his relationship with Cicero through Dante’s (Statian) critique of Virgil in order to rethink the boundaries of humanism.
CROSS-CONTEXTUAL ADAPTATIONS AND INNOVATIONS IN ITALIAN SPIRITUAL LITERATURE OF THE RENAISSANCE

Organizer: Sarah Rolfe Prodan, University of Toronto, CRRS/Renaissance Studies
Chair: Steven F. H. Stowell, University of Toronto, Victoria College

Sarah Rolfe Prodan, University of Toronto, CRRS/Renaissance Studies
Cross-Contextual Adaptation in the Later Spiritual Poetry of Michelangelo
In a discussion of Cristoforo Landino and humanism, Roberto Cardini identified a vein of philosophical love poetry, a fusion of Lorenzo de’ Medici’s Canzoniere and Dante’s Commedia, that reached its highest expression in Michelangelo (La critica del Landino, Florence [1973], 229). High poetry in the culture of Laurentian Florence, however, is only one formative influence on Michelangelo the poet. Mystical, devotional laude by some of these illustrious poets — including Lorenzo de’ Medici — were an additional source of inspiration for Michelangelo. Because of the vernacular and performative nature of laude, these paraliturgical compositions were a fundamental component of the cultural matrix of late Quattrocento Florence. The purpose of this paper is to suggest that confraternal life and lay devotion in Florence of the late Quattrocento shaped the meaning spiritual poetry came to hold for Michelangelo in his later years.

David Malkiel, Bar-Ilan University
The Emergence of Hebrew Epitaph Poetry in Renaissance Padua
The epitaphs of medieval European Jewry included the name of the deceased, the date of death, and the prayer that the soul be “bound in the bundle of life.” In Renaissance Italy the Hebrew tombstones begin to display a new genre of epitaph poetry in rhyme and meter. Literary forms evolve for approximately a century, and such poetry remains a cultural norm until the early Ottocento. This study focuses on Padua, whose Jews were predominantly of Ashkenazic extraction. In Germany such poetry was unknown, and thus its appearance in Padua represents a momentous act of acculturation. The poems address universal concerns: life, loss, faith, and love. Some are of the memento mori type, depicting death and decay as dreadful and inevitable. In others, mortal existence is portrayed as trying and trivial, and this is contrasted with the hereafter, which is depicted in terms of eternal light and bliss.

Brendan Cook, Carthage College
Lorenzo Valla’s Vocabulary of Pleasure
The paper deals with the fifteenth-century Italian humanist Lorenzo Valla, and his dialogue on religion and ethics, On the true good. In arguing that a moral philosophy that makes pleasure the highest good is consistent with Christian orthodoxy, Valla betrays a half-concealed debt to two of the most influential Latin fathers. Valla borrows several important concepts from the writings of St. Ambrose and St. Augustine, but this borrowing is difficult to detect. Valla conceals the patristic influence on his work by expressing the ideas of Ambrose and Augustine in the idiom of the pagan classics. Valla’s underlying concepts are taken from the Christian theology of late antiquity, but his treatment of the key words voluptas and delectatio reflects the earlier usage of Cicero and Quintilian. Like several of his contemporaries, notably Marsilio Ficino, Valla adapts the content of patristic and scholastic theology to conform with the stylistic canons of golden age Latin.

Cindy Stanphill, UCLA
Aretino’s Literary Extortionism: Can Caterina Santa Convince You?
I examine the reception of, and impetus behind, the religious writings of Pietro Aretino: Le vite dei santi, Il Génesi, L’Humanità di Christo et i Salmi, La Vita di Maria Vergine, Di Caterina Santa et di Tomaso Aquinate beato. These writings mark a major and unexpected transformation in his body of work. Aretino’s religious writings reveal his duplicitous nature and serve as an example of his desire to be considered a serious writer. They form a part of the religious reformation of his time, presenting a courtier’s perspective of the religious. This paper will consider the religious writings of Aretino in conjunction with his more licentious, and popular works, and how the evolution in these works reflects the state of the Italian courts as well as issues on patronage and censorship in Italian literature at each juncture.
LORDSHIP, POLITICS, AND HONOR IN THE EARLY MODERN BRITISH ISLES

Organizer: Courtney E. Thomas, Yale University
Chair: David J. B. Trim, General Conference of Seventh-day Adventists
Respondent: Brendan Kane, University of Connecticut, Storrs

Courtney E. Thomas, Yale University
The Rhetoric and Reality of Gentlemanly Honor in Early Modern England
“Honor” was a term which gentlemen in early modern England knew intimately. It was constantly invoked, articulated, and referenced. Despite the ubiquity of honor, it has been most closely examined only in a limited number of contexts (violence and sex) and little attention has been paid to the concept of honor as a broader social value. This paper considers how honor was characterized by gentlemen. I will analyze contemporary definitions of honor both from the perspective of prescriptive rhetoric and lived discourse and will suggest that honor was most often to be found not in violence and displays of self-assertion (as some prescriptive literature and many historians argue) but in the values of negotiation, hospitality, family unity, good lordship, and effective household management. This paper is thus an attempt to investigate the differences between prescription and practice and broaden our understanding of the discourses of honor and good lordship.

Alan Bryson, Sheffield University
Lordship and Politics in Mid-Tudor England: The Fifth Earl of Shrewsbury
Francis Talbot, Fifth Earl of Shrewsbury (1500–60), was one of the greatest magnates in Tudor England, playing an important role in politics and warfare both nationally and regionally. This paper focuses on his lordship in the heart of his patrimony, the northern midlands and the West Riding of Yorkshire. The Talbot archive is one of the largest and richest for the whole sixteenth century, and the main extant letter collection numbers over 3,000 documents alone. My paper shows how the letters that Shrewsbury wrote and received played a key role in furthering his regional aims by maintaining his lordship, and (like it) acting as glue binding political society together. It pays particular attention to social and communications networks and to how patron-client relationships functioned. The Talbot letters are, therefore, an invaluable resource on which to draw in studying not just Shrewsbury, but Tudor politics and society.

Heather Parker, University of Guelph
Dowries, Estate Management, and the Sixteenth-Century Scottish Lairdship
Sixteenth-century Scottish lairds and nobility found themselves pulled in two directions when determining how best to manage their family and estates. Providing large dowries and parcels of land to their children enabled them to enter advantageous marriages but detracted from the overall profitability of the family’s estates. Lairds felt bound by duty and honor to provide for their children in marriage and, sometimes, to provide donations or loans to certain people within their lordships. By looking at specific lairds, this paper discusses the influence of marriage on families’ estates and the measures that lairds took to protect their wealth. Families were able to moderate the effects of marriages to the extent of their lordship by using specific outlying properties and recycling the same lands and moneys through multiple children. These lairds maintained their status both regionally and nationally, and their relationships with neighboring lairds and superiors, with whom they intermarried.
Margaret Hannay, Siena College
The “Ending End” of Lady Mary Wroth’s Manuscript of Poems
Lady Mary Wroth presents three distinct endings in her manuscript collection of poems (Folger MS V.a.104). The opening formal sequence ends with “How like a fire doth love increase in me,” celebrating the continuance of love. The second ending, used to conclude the printed volume, shows the lyric speaker finding love and abandoning poetry, “My muse now happy, lay thy self to rest.” These two poems are each signed “Pamphilia.” The manuscript, however, poignantly closes with the unsigned lament, “I, who do feel the highest part of grief.” The speaker is left, like Astrophil, with a frustrated love that has no resolution, but here consummated love is presented as itself the cause of the speaker’s abandonment. In Urania, Wroth gave this anguished lament to unruly Antissia, thereby freeing Pamphilia for a more cheerful, if incomplete, resolution. Here, as elsewhere, Wroth reshapes her lyrics, and perhaps her life, to fictional ends.

Anne Marie Myers, University of Missouri
The Architecture of Anne Clifford’s Diaries
This paper argues that the late diaries and architectural projects of Lady Anne Clifford (carried out 1650–76) were interdependent pursuits. Informed by the context of Clifford’s architectural works, I consider passages of the diary that have previously seemed resistant to interpretation as autobiography. Fascinating as Clifford herself was, it is hard to deny that long stretches of her writing are dry, repetitive, and disappointingly devoid of emotional significance. I argue that the diaries’ strange emptiness results from the fact that like a deed, will, or other legal document, they are not meant to stand on their own. Instead, they point beyond themselves to physical places and buildings known to both author and reader. Clifford’s architectural structures also inform the narrative structures of the diaries. At times, Clifford groups events according to a logic that might seem to us more at home in an architectural inscription than in an autobiographical account.

Elizabeth Scott-Baumann, University of Oxford, Wolfson College
Literary Criticism and Gender in Early Modern England
Anthologies of Renaissance literary criticism often exclude female writers, and early criticism has often been characterized as a male genre. Ben Jonson’s formulations of his literary ambition present a complex gendered relationship; he imagines a male poet stripping poetry from her rags, rendering her “worthy to be imbraced, and kist, of all the great and master-spirits of our world.” Such power play is complicated by considering female voices, such as those of Anne Southwell, Mary Sidney, and Katherine Philips. As male writers championed the vernacular, women were articulating related debates over languages. The rejection of Latinate culture by women such as Margaret Cavendish may reflect their educational exclusion from elite culture but it also places them in the avant-garde of literary criticism, developing the ideal of originality. This paper will suggest that investigating women’s underexplored role as critics will reveal much about their engagement with early modern literary culture.
Thursday, 22 March 2012
10:15–11:45

10201
Grand Hyatt
Independence Level,
Independence B

LOCATING THE FOREIGN IN EARLY MODERN ITALY: INTEGRATED OR ALIENATED MINORITIES? II

Sponsor: Society of Fellows (SOF) of the American Academy in Rome (AAR)

Organizers: Stephanie Nadalo, Northwestern University, American Academy in Rome;
Lisa Marie Lillie, Washington University in St. Louis

Chair: Stefano Villani, University of Maryland, College Park

Katherine Aron-Beller, Hebrew University of Jerusalem

Jews as Outsiders in the Small Towns of Seventeenth-Century Modena

Historians have in the past concentrated their studies of early modern Jewish life on the main city-states of Northern Italy — Ferrara, Florence, Mantua, Modena, and Venice, as well as Rome, where the largest Jewish community existed. These areas have been categorized as territories that absorbed Jewish immigrants, enclosed them in ghettos, and monitored their actions with the creation of specific agencies. My paper will turn to Jewish existence in the smaller towns and rural areas of the duchy of Modena in the seventeenth century, and attempt to question how this alienated minority was able to fare in areas that housed no ghettos. Here the political and religious decentralization, particularly in the early seventeenth century, generated retaliatory hostility between Jews and Christians more spontaneously than in the city-states. Altercations flared up as Jews struggled or negotiated for their own spatial autonomy.

Stephanie Nadalo, Northwestern University, American Academy in Rome

Between Holy War and an Antica Amicitia: Ottoman Subjects in the Tuscan Grand Duchy (1537–1737)

Although the Florentine Republic enjoyed a privileged diplomatic relationship with the Ottoman Empire under Sultan Mehmed II, this had changed dramatically by 1530, when the parvenue Medici Duchy was obliged to honor the Catholic alliances of their papal and Hapsburg protectors. Tuscan-Ottoman hostilities were exacerbated in 1561, when Duke Cosimo founded the Naval Order of St. Stephen with the expressed purpose of waging war against the infidels. Nonetheless, the Tuscan regime desperately sought to reestablish mercantile ties with the Ottoman Empire. Whereas Cosimo pursued Levantine trade using Sephardic Jewish middlemen, his successors sought mercantile capitulations directly from the Ottoman Sultan. This paper examines Tuscany’s efforts to renew their “true and ancient friendship” with the Ottoman Empire and demonstrates how successes and failures in mercantile diplomacy directly affected the lives of Ottoman subjects throughout the Tuscan Grand Duchy — particularly for Turkish and Armenian merchants residing within the free port of Livorno.

Rosemary V. Lee, University of Virginia

“They claim to be Christians in their hearts”: Understanding Secret Conversions in Caffa

New trading opportunities and possibilities for evangelization brought the Ottoman Empire closer than ever to early modern Italians. Through their letters and reports, missionaries and merchants contributed to debates at home about the relationship between Christianity and Islam. My paper explores one such debate. Two missionaries, Fra Giovanni and Fra Emilio, faced a conundrum: a group of Venetian merchants who had formally converted to Islam. These merchants secretly approached the missionaries and explained that they had always been Christians “in
their hearts,” and that they wished to abjure Islam. However, they refused to put aside their yellow turbans, a marker of Muslim identity. Bewildered, the missionaries referred the case to Propaganda Fide, a religious congregation overseeing missions in the Levant. In their debate, Propaganda Fide’s advisors wrestled with their own understanding of religious identity, and that of the merchants, whose outlook had been shaped by their long residence in the Ottoman Empire.

BLOOD AND EMPIRE: INTERNATIONAL ARISTOCRACIES IN THE SIXTEENTH-CENTURY SPANISH MEDITERRANEAN

**Sponsor:** History, RSA Discipline Group  
**Organizer:** P. Renee Baernstein, Miami University  
**Chair:** Antonio Feros, University of Pennsylvania  
**Respondent:** Richard L. Kagan, The Johns Hopkins University

Javier Castro-Ibaseta, Wesleyan University  
Family, Poetry, and Empire: The Political Context of the Italianization of Spanish Court Culture

This paper explores the political background of Boscán and Garcilaso’s cultural project of the late 1520s: the Italianization of Spanish poetry and court culture. Hitherto, this movement has been interpreted as a teleological transition from the Middle Ages to the Renaissance, driven by the alleged superiority of Italian culture. By situating it in its historical context, I reveal the political agenda that fueled both poets. I analyze the struggle between Flemish, Italian, and Castilian lobbies to determine the seat of the empire, paying special attention to the role of the aristocratic patrons of Boscán and Garcilaso — the Álvarez de Toledos, headed by the duke of Alba — who supported Gattinara’s project to move the seat of the empire from Spain to Italy. In their attempt to become an imperial nobility, and during the critical summer of 1526, Boscán and Garcilaso conceived of the Italianization of Spanish poetry as a tool for political survival.

Yuen-Gen Liang, Wheaton College  
A Family Reunion in the Spanish Occupation of Navarre

It is well known that individual nobles helped govern the Spanish empire by serving as viceroys. This paper goes deeper to examine long-term career and marriage patterns of the Fernández de Córdoba lineage, to understand how the two dynamics went hand-in-hand to anchor Navarre to the Spanish monarchy. Protestantism seemed to be infiltrating Navarre in 1564. To fend off the threat to the borderland territory, King Philip II returned three members of the family to serve as viceroy, bishop, and commander of Pamplona’s strategic fortress. A fourth was directed to wed a blue-blooded Navarrese noblewoman, the Marquise of Cortes; seize his new stepdaughter, the Marquise’s heiress; and send her to Philip’s court to be raised among Spanish loyalists rather than in the potentially compromised kingdom. These measures reveal how a noble family infiltrated Navarrese political, military, and even familial affairs on behalf of the Spanish crown.

P. Renee Baernstein, Miami University  
Italy’s Black Legend? Roman Nobles and their Spanish Ties in the Sixteenth Century

The Colonna family, one of Rome’s most ancient baronial families, led the so-called Spanish faction in early modern Rome, and held extensive feudal territories in the Spanish Kingdom of Naples. The paper draws on family and diplomatic correspondence, and particularly studies marriage alliances of the period 1560–90, to measure the extent of the Colonnoas’ hispanization, in political, cultural, and educational terms. Marriages of several Colonna women to Spaniards are studied, along with the Spanish training and education for the family’s men. How did such links influence Italian peninsular identities? Results may allow a reassessment of the reach and nature of Spain’s alleged domination of the Italian peninsula in the period 1559–98, a contested trope of scholarship since at least the nineteenth century.
Magdalena Eulalia Komorowska, Jagiellonian University

A Jesuit Author and His Secular Printer in Late Sixteenth-Century Cracow

For twenty-five years Piotr Skarga (1536–1612), the court preacher of the Polish king Sigismund III, had his writings published by Andrzej Piotrkowczyk (1550–1620), a notable Cracow typographer. The collaboration obviously contented the author, the most influential Polish Jesuit of the time, as he kept sending his works to Cracow from distant locations in Poland and Lithuania, where he was obliged to travel as a court member. Skarga trusted Piotrkowczyk even with his anonymous (i.e., violating regulations of the church censorship) publications. For the printer, the publishing of Skarga's writings, with the bestselling for the next three centuries Lives of the Saints among them, was surely satisfying, seemingly not only in financial terms. The aim of my paper is to present the cooperation between the Jesuit and his printer. I have based my reconstruction mainly on the research encompassing almost forty editions of Skarga's works printed by Piotrkowczyk and Skarga's correspondence.

Sherri Bishop, Indiana University

Printers as Authors: A Modified Communications Circuit for the Venetian Madrigal Book

Since its introduction in 1980, Robert Darnton's communications circuit has become an important paradigm for any scholar of book history. In this paper, I will apply the concepts of Darnton's communications circuit specifically to the history of the sixteenth-century Venetian madrigal book. Despite the differences between Darnton's model and the realities of the Venetian music printing milieu, his communications circuit provides a useful model for examining relationships among the composers, printers/publishers, and buyers of the Cinquecento madrigal. Although Darnton prioritizes the role of the author as initiator of the circuit, I will argue that printers and publishers such as Antonio Gardano and Girolamo Scotto were the most vital part of the schema. Their role in the creation and promotion of their madrigal collections suggests a powerful authorial presence of its own, and their successes allowed them to manipulate the supply and demand for the madrigal over more than forty years.

David Nee, Harvard University

The Structure of a Failed Career: George Gascoigne and the Politics of Print

Two collections published by George Gascoigne in the 1570s mark a transitional moment in the history of English authorship. A Hundreth Sundrie Flowres (1573) presents itself (falsely) as a multi-authored compilation of coterie works, originally circulated in manuscript, now accompanied by an editorial fiction playfully rendering the motives behind publication ambiguous. By contrast, The Posies of George Gascoigne Esquire (1575) unifies its many genres under the rubric of a single author, justifying publication by appeals to multiple classes of readers. Yet in spite of their strikingly different packaging, Hundreth and Posies are nearly identical in content. As such, they offer a case study in the interaction between literary form and its social and material contexts, including that of the physical book itself. This paper will explore how Gascoigne negotiates his appearance in print, seeking to formulate more precisely the connection between his poetics and his acts of editorial self-fashioning.
Saundra L. Weddle, Drury University

Florentine Convent Architecture in Its Ritual Contexts
This article focuses on Florentine convents where public rituals that served as a nexus of social and political practices intersected with private convent spaces during the Renaissance. Of particular interest are Sant’Ambrogio (celebrations of the cult of Corpus Domini), Santa Caterina di San Gaggio (the entry of Leo X), and San Pier Maggiore (ceremonies for newly invested bishops of Florence.) These rituals engaged two audiences. The first was private, consisting of nuns who participated in the quotidian activities and regular services that defined monastic practices and sustained enclosed communities. The second was public, consisting of individuals from outside the enclosure who recognized how the significance of the built environment shaped and was shaped by the identities of those who occupied it. These examples clarify how convent buildings and spaces changed in response to specific activities — either in form or in the range of functions they accommodated, or both.

David C. Rosenthal, University of Bath

The Tailor’s Song: Notes from the Underground in Sixteenth-Century Florence
Who was Bastiano Arditi? Little has been written about this old Florentine tailor, yet his remarkable diary — an urban chronicle of the 1570s, and a passionate, bitter, inconsistent jeremiad against the secular and spiritual authorities of his time — remains the only known artisan chronicle from the early Florentine duchy. This paper takes the first close look at the man and his diary, precisely locating Arditi within his Santo Spirito neighborhood, but also within the networks he was exposed to through his part-time job as a choirmaster and singer of lauds at Orsanmichele and Santa Maria Novella. In this role Arditi can be linked to an underground of Savonarolan veneration and spirituality that remained strong throughout the 1500s. These connections help us to unpack the politics and poetics of this voice from the margins, and lend Arditi’s re-creation of Tridentine Florence under the Medici principate a wider historical significance.

Nicholas A. Eckstein, University of Sydney

Saint Peter, the Carmelites, and the Triumph of Anghiari: The Changing Context of the Brancacci Chapel
One of the many mysteries hanging over the Brancacci Chapel frescoes in the Carmelite church of Santa Maria del Carmine concerns why, more than half a century after Masolino and Masaccio had departed in the mid–1420s, Filippino Lippi was ordered to complete the Petrine biography that they had left unfinished on the Chapel’s walls. Because ultimate resolution of this vexed issue depends on the unlikely discovery of new documents, this paper approaches the issue from a new direction. It argues that the triumph of the Battle of Anghiari transformed Saint Peter into a hero of the republic, and that as a consequence the contextual background against which contemporary citizens perceived and interpreted the frescoes was profoundly altered.
ON THE WORK OF MARCIA HALL II

Arthur J. Di Furia, Savannah College of Art and Design
“Mere wood and stone?”: Maerten van Heemskerck’s Caritas Triptych and Materiality in the Age of Art
Taking its cue from Marcia Hall’s description of the tension between sixteenth-century religious discourse and the developing autonomy of the pictor doctus, this paper argues that Maerten van Heemskerck’s Caritas Triptych is a paragone for painting, challenging the Reformation’s notion that art is mere material. Van Heemskerck worked as the image debate peaked, served as keerkmeester of Haarlem’s St. Bavokerk, and belonged to an antiquarian circle that extolled the importance of art. From this diverse viewpoint he promoted art as indispensable for moral instruction. He portrays Caritas in grisaille more evocative of antiquities than Netherlandish eyes had seen. However, several details bring the figures to the verge of animation. Thus, Caritas acknowledges both sides of the image debate. Its lively stone figures suggest the iconoclast’s critique of art: the “idol worshipper’s” belief that deities inhabit objects. However, the image is clearly a manipulation of material referring to its prototype.

Stuart Lingo, University of Washington, Seattle
Between Paradise and the Brothel: Bronzino’s Christ in Limbo and the Possibilities of Painting around 1550
When Agnolo Bronzino’s Christ in Limbo was unveiled in 1552 in the important Florentine church of Santa Croce, the altarpiece was immediately celebrated as one of the finest modern paintings. Its dense composition of partially nude and self-consciously artful figures, however, proved contentious, and the aristocratic poet Alfonso de’ Pazzi quipped snidely that Bronzino had “mistaken a brothel for Paradise.” Bronzino’s altarpiece (with his contemporary Resurrection for Santissima Annunziata and Pontormo’s contested frescoes for the choir of San Lorenzo) represents a distinctive artistic and cultural experiment — an attempt to develop Michelangelo’s remarkable conviction that the nude could become a dominant signifier in Christian art, and to radicalize the master’s experiments by staging them in public churches. The painting’s complex reception offers an opportunity to examine the increasing instability of the ideal body in mid-Cinquecento art, and the opening fissures between the exigencies of art, of regional pride, and of religion.

Joanne Allen, Independent Scholar
Sacred Space and Changing Choir Layouts before Trent: The Wider Influence of Nicholas V’s Tribuna for Old St. Peter’s
Marcia Hall’s seminal work on late medieval Florentine tramezzi initiated a debate on sacred space which has become an innovative area of research on Italian churches. During the late medieval period choir precincts were generally located in front of the high altar, segregating social areas with the help of screens. However, the widespread removal of such choir precincts and the creation of apsidal retrochoirs — often associated with later Tridentine reforms — in fact gained momentum in the fifteenth century. But what were the motivations for such a radical change? What was the relative impact of liturgical reform, aesthetics, and rivalry? Whereas mendicant orders feature prominently in this debate, my paper will focus on an often overlooked group of buildings: secular churches and cathedrals. I will present new archival findings on the mid-Quattrocento retrochoir or tribuna of Old St. Peter’s, arguing for its influential position in this decisive revolution in church planning.
Outi Merisalo, University of Jyväskylä

Humanist Epigraphy in Fifteenth-Century Florence
The development of humanist book script — from the pioneering years of the 1390s until the establishment and consolidation of the upright, Northern Italian antique and oblique italics in the last decades of the fifteenth century — has been carefully described by, among others, Stefano Zamponi and his team in recent years. Much less work has been done on the elaboration of the humanist epigraphical style (script and texts), though even here important new conclusions on the early phase in Florence (e.g., Ghiberti, Donatello) have been presented by Zamponi in a recent article. This paper will examine the Florentine epigraphical evidence according to the approach outlined above, placing it in the context of the history of Italian humanism and humanist script.

Marianne Pade, Danish Academy, Rome

Texts on Monuments and the scriptura monumentalis in Rome, 1460–1500
In Rome in the second half of the fifteenth century we encounter a new style in public inscriptions where the text, the lettering, and the setting (the three aspects mentioned by Campano) are designed to evoke the monumental style of earlier periods. The paper will examine the intricate interplay of text, lettering, and monument in the work of Bartolomeo Sanvito (1435–1511) and Andrea Bregno (1418–1503), the two men primarily responsible for the initial appearance and maturation of the scriptura monumentalis in Rome. Findings will be placed in the context of the antiquarian interests and book culture of the Roman Academy.

Florian Schaffenrath, Ludwig Boltzmann Institute for Neo-Latin Studies

Rewriting Sannazaro’s De partu virginis
Iacopo Sannazaro’s poem De partu virginis (1526), one of the most popular Neo-Latin epics ever written, became a point of reference for many later epic poems. So, in 1744 the Italian clergyman Carlo Giuseppe Pruner (ca. 1697–1779) from Trento published his poem De partu Virginis in three books. The uniqueness of this document of reception consists in the intertextual technique in use in regard to the sixteenth-century model: Pruner rewrites the DPV step by step, but avoids verbatim repetitions of Sannazaro’s phrases and locutions. Nevertheless, there are some significant and interesting differences: Pruner needs 1952 lines (while Sannazaro wrote just 1443) and intensifies the Christian content: while Sannazaro invokes Apollo as source of inspiration (DPV 3.372), Pruner turns towards the prophet Isaiah (3.513). In this paper, Pruner’s poem will be presented with a special focus on the intertextual techniques in the passages of intensified theologization and dramatization.
Naturalistically carved branchwork (Astwerk) which figures prominently as a substitute for geometric tracery in fifteenth- and sixteenth-century German architecture, has been characterized by scholars as a deliberate visual statement of “Germanic Antiquity.” Although it has been posited that architects adopted this notion from humanists’ study of Vitruvius and Tacitus’s *Germania*, known in the North from about 1470 onwards, branchwork actually appeared prior to the rediscovery of the *Germania*. This paper will show that other antique writings and medieval texts from Germany influenced the early humanists’ understanding of “Germanic” building practices. The characteristic motif of tracery comprised of roughly trimmed branches bound together by cords was taken from a medieval history that explicitly refers to buildings “roped up from branches in the common way of the Germanic tribes.” The paper closes with a brief account of how this pseudo-historic notion grew into a developmental theory of German architecture.

Ashley D. West, *Temple University*

The Past in Print in Nuremberg and Augsburg

This talk is about the northern reception of antiquities — Greek and Roman — as examined in two portable books printed in Italy, collected by humanists in Nuremberg and Augsburg, and personalized by well-known artists. The first object of my study is an Aldine edition of Theocritus’ *Idylls* (1495/96), now in the National Gallery of Art, Washington, D.C., once owned by Willibald Pirckheimer and illuminated with a northern pastoral scene by Albrecht Dürer. The second is Suetonius’ *Lives of the Caesars* (1489), which was owned by Conrad Peutinger, who inserted woodcuts by Hans Burgkmair showing portraits of emperors based on ancient Roman coins. I shall argue that the artists’ contributions to these books transform ancient and Italian objects of value in their humanist owners’ collections and represent different northern approaches to the antique past: one, poetic and inventive; the other, antiquarian and empirical.

Eva Michel, *Albertina Museum*

The Triumphal Procession for Emperor Maximilian I

Emperor Maximilian’s creative historical imagination and his claim to a prestigious Roman genealogy find vivid expression in his ambitious commission of a *Triumphal Procession*. While the 137 woodcuts executed (ca. 1516) by Hans Burgkmair and others were intended for broad distribution, an earlier cycle originally comprising 109 large-format colored miniatures on vellum — of which 59 have survived in the Albertina — was made for Maximilian’s personal possession by Albrecht Altdorfer and his workshop (ca. 1512–15). Although the *Triumphal Procession* draws on one of the most important manifestations of antique political art, popularized via humanist literary descriptions and its adaptations during the Italian Renaissance, Maximilian’s commission proves to be completely autonomous in its interpretation and reformulation of the classical model. This paper will demonstrate Maximilian’s unconventional recourse to antiquity, as well as the impact of contemporary illustrated chronicles and entry pageantry on the visual conception of the miniatures.
TRECENTO RECEPTIONS IN EARLY RENAISSANCE ART

Organizer and Chair: Louise Bourdua, University of Warwick

Respondent: Machtelt Israëls, University of Amsterdam

Gerardo De Simone, Villa I Tatti, The Harvard University Center

The Use of Trecento Sources in Lorenzo da Viterbo and Antoniazzo Romano

Lorenzo da Viterbo and Antoniazzo Romano were the two greatest local painters of the fifteenth century in the region of Rome. Antoniazzo personifies the continuity of the Roman tradition of basilicas and medieval mosaics; at the same time he constantly updated his style to modern tendencies. Lorenzo was both an experimental, avant-garde, and archaistic spirit whose masterpiece, the fresco decoration of the Mazzatosta Chapel (1469, Viterbo, St. Maria della Verità) was one of the most radical perspective accomplishments in Italy in those years. The use of fourteenth-century sources by the two artists, previously unnoticed, deserves proper attention: Lorenzo mainly looked at Sienese models, while Antoniazzo showed a preference towards Florence. The paper will analyze in detail the complex references to Trecento examples, which affects both composition and meaning in Lorenzo’s Massatosta frescoes and in Antoniazzo’s decoration of Cardinal Bessarion’s chapel in the Roman church of SS. Apostoli (1464–65).

Fabio Massaccesi, University of Bologna

Giovanni da Modena and the Relaunch of the Vita-Retable in the Quattrocento

This paper investigates a little known group of fifteenth-century vita retables from Bologna, taking as its starting point the painting of Saint Bernardino da Siena, executed by Giovanni da Modena in 1451, now in the Pinacoteca Nazionale of Bologna. The painter took as model a well established but much older form, that of the vita retable, to exploit to the full the saint’s life. How binding was such a thirteenth- and fourteenth-century prototype on the painter called to depict the recently canonized saint? The spatial organization of Giovanni da Modena’s painting was not perspectival in a Renaissance sense but remained strongly anchored in a late Gothic mode that has again only recently been defined as “neo-giottesque.” Indeed, this deliberate return to the spatiality of Giotto is a witness to the driving force of the Trecento in Bologna during the fifteenth century.

Zuleika Murat, Università degli Studi di Padova

Medieval Astrological Secrets: Fourteenth-Century Padua and Its Legacy

The passage of Haley’s comet over European skies opened the fourteenth century. In Padua, Giotto depicted it in the frescoes of the Arena Chapel. It was the first of a rich figurative tradition focusing on the representation of stars and planets and based on scientific studies done in that city. While Pietro d’Abano studied the firmament and its effect on human’s life, and Giovanni Dondi conceived the first astronomical clock, Giotto painted the Salone della Ragione with an imposing astrological cycle, and Guariento painted the planets with the seven ages of man in the main chapel of the Eremitani church. More than a hundred years later, artists were still inspired by their models and copied their astrological figures, both in manuscripts and in frescoes. The paper will focus on the diffusion over regions and time of this Paduan tradition.
Andreas Thielemann, Bibliotheca Hertziana

Stone to Flesh: Rubens’s Treatise De Imitatione Statuarum

The treatise De Imitatione Statuarum was part of a pocketbook in which Rubens collected visual and textual sources, while also jotting down his own comments. Rubens’s text will be for the first time reconstructed on the basis of both surviving versions: a seventeenth-century manuscript copy and the edition in Roger de Piles’s Cours de peinture (1708). Rubens distinguishes in his treatise between a good and a bad painterly imitation of antique sculptures. He cautions particularly against the copying of sculptures’ hard contours and shadows. Painting needs to perform a virtual transmaterialization in order to restore stone into flesh and blood. Specifically the tissue of the human body has to be represented as a transparent mass of layers to allow to some degree a view of the underlying nerves, tendons, and blood vessels. The paper focuses on the concrete occasion when Rubens had the thoughts and experiences he describes in this text.

Eveliina Juntunen, University of Bamberg

Ut Pictura Tragoedia? Rubens’s Adaptation of Literary Theory in His Battle of the Amazons

This paper proposes that Rubens’s Battle of the Amazons (Munich), conceived per se as a learned painting, presents both a synthesis of laudable battle paintings and a visual response to contemporary theories of tragedy, in particular Daniel Heinsius’s De Tragoediae Constitutione of 1611. The humanist Heinsius, who served as a librarian at Leiden University from 1607 to 1655, edited various ancient literary texts including Horace’s Ars Poetica and Aristotle’s Poetics. This paper situates Rubens within Heinsius’s humanist circle and draws a parallel between the visual structure of Rubens’s Munich painting and Heinsius’s writings. In particular, it proposes that Rubens’s articulation of the composition according to clearly differentiated groups tracing the evolution of the tragic incident was informed by Heinsius’s literary theories.

Fiona Healy, Independent Scholar

Bellori and the Life of Rubens

Giovan Pietro Bellori’s decision to include just twelve artists in his Lives of the Artists (1672) has been the subject of much debate, yet one that is surprisingly narrow in its focus. Little attention has been paid to why Bellori opted to include the lives of Rubens and Van Dyck, both of whom spent a comparatively short period in Italy, yet excluded many worthy Italian contemporaries like Reni, Bernini, etc. While Bellori is a rich source of information on the two Flemings, no study of their biographies within the wider context exists. An examination of Rubens’s vita reveals how Bellori draws on Rubens’s artistic achievements and personality and focuses on certain works in order to create a specific image of the artist, a procedure also characteristic of his treatment of Van Dyck. My paper will show that the life of Rubens was included because it illustrates an exemplary artistic ideal.
Mercantile Self-Perception in Early Modern Spain

Elvira Vilches, North Carolina State University

Early modern Spaniards witnessed the emergence of new men of commerce and money and, although everyone recognized the importance of trade, these individuals remained exquisitely suspicious. This paper will explore mercantile self-perception regarding how businessmen and the bourgeoisie evaluated their contributions to society and the obstacles they perceived to be in their path toward political and social acceptance. I will look at the rise of the mercantile self by analyzing understudied forms of mercantile and bourgeois expression, in particular commercial tracts and manuals of the period concerning bookkeeping, arithmetic, estate administration, and commercial law.

Faith Harden, University of Virginia

Soldier of Fortune: Gendered Economies of Gambling in Catalina de Erauso’s Vida i sucesos

Recent studies have treated Catalina de Erauso, also known as the Lieutenant Nun, from a variety of perspectives, most often focusing on the cross-dressed soldier’s performance of masculinity in her (auto)biographical Vida. This paper draws attention to an important, though often overlooked, element in Erauso’s gendered self-fashioning: gambling. Drawing on the intellectual and social history of gambling, found in learned treatises on games of chance and conduct manuals exhorting men to fiscal self-restraint, I analyze Erauso’s penchant for betting as both a narratological device and as a cultural practice deeply embedded in early modern gender paradigms. Furthermore, I apply the insights of recent scholarship on new economic developments, including the evolution of credit markets, and their social ramifications in the period, in order to argue that gambling in Erauso’s Vida constitutes a particular site for understanding the imperial masculine subject in an age marked by a crisis of value.

Claudia Cornejo Happel, The Ohio State University

Residencia en la Mar: Disruption of Empire in Accounts of Transatlantic Voyages

Successes and failures of oceanic voyages have been interpreted as metaphors reflecting the political health of the imperial government. In this paper, I explore the connection between the empire and oceanic voyages from a different but related perspective based on the travel account of the Dominican Tomás de la Torre (1544–45), the letter of Eugenio de Salazar (1573), and the Tratado of Fray Antonio Vázquez de Espinosa (1623). The space that is described in these narratives is at once part of the Spanish empire and removed from it. The boat becomes a place of its own, a “pueblo y ciudad” (Eugenio de Salazar, 1573), and the hierarchical organization of the fleet replaces the imperial order for the duration of the voyage. Residence in this isolated and transient imperial space on the Ocean Seas provokes a reconsideration of the travelers’ understanding of empire and of their role within the imperial order.
**10211**
**Grand Hyatt**
**Constitution Level,**
**Constitution D**

**HISTORICAL MEMORY,**
**ANTIQUARIAN CULTURE, AND**
**ARTISTIC PATRONAGE IN THE**
**CENTERS OF RENAISSANCE**
**SOUTHERN ITALY II**

*Organizer:* Bianca de Divitiis, *Università degli Studi di Napoli/ERC*

*Chair:* Julian Gardner, *University of Warwick*

*Respondent:* Caroline Elam, *Villa I Tatti, The Harvard University Center*

Fulvio Lenzo, *Università degli Studi di Napoli “Federico II”/ERC*

**The Seggi in the Kingdom of Naples: Architecture, Antiquities, and Identity**

Since late-medieval times and until the end of the eighteenth century, the Seggi or Sedili were the expression of the autonomous power of the towns throughout the Kingdom of Naples. Almost every town had one or more Seggi where the most ancient families used to meet in order to make decisions for the community. The word Seggio indicated at the same time the institution and the seats used by the nobles for their meetings. These buildings were often composed as an open arcade and covered by a dome or a cross vault. The Seggi were also the preferred places for locating antiquities and ancient inscriptions of the towns, and were object of interest of foreign travelers since the sixteenth century. This paper will look at the surviving buildings of the Seggi both as architectural documents of the antiquity of the local families and as expression of civic identity.

Fernando Loffredo, *Università degli Studi di Napoli “Federico II”/ERC*

**Artistic Patronage of Feudal Families in the Centers Campania between the Fifteenth and Sixteenth Centuries**

During the early modern period some important families in the Kingdom of Naples developed a desire for self-representation in the centers of their fiefs. Sometimes these overlooked projects reached an outstanding ambition. This is the case of Nola, where the Albertini erected a group of tombs in San Biagio’s apse, and commissioned a marble copy of the Ordoñez’s *Epiphany*. Other examples are the Cristoforo Caetani tomb in Fondi, inspired by the Donatello’s Brancaccio monument, and the Carafa chapel in Montecalvo Irpino, typologically close to the Carafa di Santaseverina chapel. This paper aims to examine the monumentalization of private memory by the feudal élites, as well as the patterns used in such process. It will also analyze the architectural language and the works of art, considering the relations between sacred spaces and pantheons. This comparative approach seeks to set a methodological example for research on traditionally overlooked centers of Southern Italy.

Francesco Caglioti, *Università degli Studi di Napoli Federico II*

**Renaissance Marble Chapels in the Kingdom of Naples: A Comparison between the Capital and Calabria**

The paper is focused on three exceptional and hitherto overlooked marble chapels built between the fifteenth and sixteenth centuries in the Duchy of Calabria: the Correale Chapel originally in the Church of Santa Caterina d’Alessandria in Terranova di Calabria Ultra, the Carafa Chapel in the Cathedral of Castelvetere (actual Caulonia), and the Galeota Chapel in the Cathedral of Squillace, one of the most ancient diocese of the Kingdom. For each of these chapels, founded by members of the élite from the capital (Carafa), or by families migrated from the province to the court (Correale), or by the high clergy (Vincenzo Galeota), the presenter will propose different comparisons with Neapolitan models from the Aragonese and early Vice-royal periods. Significant points of contact and distance will emerge, which derive from the effort of transplanting the architectural and sculptural forms conceived for a peculiar and lively “center” in a political and cultural “periphery.”
THE LONG SHADOW OF THE VENETIAN CINQUECENTO II: BEYOND VENICE

Chair and Organizer: Andaleeb B. Banta, National Gallery of Art

Eva Struhal, Université Laval

“Met cloecke pinceel-streken”: Anthony Van Dyck and His Early Interest in Titian

Van Dyck’s early career, his so-called first Antwerp period (ca. 1615–21), still poses a number of unanswered questions, resulting in a persistently contradictory image of this young painter: was he a “chameleon-like” imitator of Rubens without his own artistic agenda or an independent and precocious genius? My talk will reconstruct van Dyck’s early artistic rationale by highlighting his passionate interest in Titian’s art and persona even before his trip to Italy. Lacking access to authentic Venetian paintings, he reconstructed Titian’s art from secondary sources, such as art theoretical texts and prints. In addition, Van Dyck may have considered Rubens as the “new Titian,” long before Rubens emulated Titian’s art. Looked at from this angle, Van Dyck emerges as a young artist with a distinct profile, passionately and inventively reconstructing Titian’s personality and art.

Aneta Georgievska-Shine, University of Maryland, College Park

“A beautiful woman should break her mirror early”: Rokeby Venus, the Venetians, and Gracián

The only surviving female nude painted by Velázquez, the Rokeby Venus of about 1650 constitutes a sophisticated improvisation upon one of the most influential types of Venus-portraits in Cinquecento Venice, in which the goddess of love presents her beauty through a mirror, often held up by her son Cupid. This reinterpretation of “Venus at her Toilet” is concerned both with the Neoplatonic discourse central to its Venetian models and the idea of artistic competition embodied in its complex relationship to a host of other references, from the Borghese Hermaphrodite to Rubens’s own versions after Titian. What I explore in this paper is the manner in which the reflections upon Venetian art and its legacy in the Rokeby Venus are woven together in accordance with the aesthetics of variety, antithesis, and wit, exemplified by the works of one of the greatest Golden Age literati in Spain, Balthasar Gracián.

Lindsey P. Schneider, Institute of Fine Arts, New York University

“A good friend of our Venetian maniera”: Pietro da Cortona and Neo-Venetianism in Rome, ca. 1650

Beginning in the 1620s a “neo-Venetian” current permeated Roman art, sparked by hordes of Venetian paintings in noble collections. The movement, although credited with ushering in the High Baroque of the 1630s, is usually considered to have been a brief interlude, whereupon the forces of classicism subdued Roman art. Pietro da Cortona was among the artists swept up in this Venetian revival, but his infatuation never abated. His mature style proves to be increasingly rooted in the Venetian Renaissance, informed by paintings seen in situ in 1644. In this paper I argue for a second burst of neo-Venetianism in Rome, this time triggered by Cortona’s assimilation of the Venetian idiom and his return to the Eternal City in 1647. The repeated comparisons with the Venetians in critical literature suggest that this association bears considerable import for understanding not only Cortona’s work, but Roman painting in the mid-seventeenth century as well.
Apelles Romanus: Giulio Romano’s Artistic Interest in Alexander the Great

Comparisons with Apelles, the painter of Alexander the Great, were one of the most common juxtapositions between ancient and modern artists in the Renaissance. Artists such as Botticelli, Mantegna, and Raphael were heralded as the “new Apelles” for their interest in classical style and subject matter, as well as their skill in painting. The artistic heir of Raphael, Giulio Romano, executed the first true painted portrait of Alexander the Great in the Renaissance, and thus he self-consciously sought to ally himself with Apelles. This paper aims to examine Giulio’s artistic interest in Alexander and his emulation of Apelles. The intimate relationship between the artist and his patron, Federico Gonzaga, deliberately parallels that of Apelles and Alexander; therefore, I will argue that through his portrait of Alexander, in conjunction with his position as official court artist, Giulio assumes the elevated artistic status and appropriates the lasting fame of Apelles.

Barnaby R. Nygren, Loyola University Maryland
Savoldo’s St. Matthew and the Angel: Form, Iconography, and Context

Originally installed in the Zecca in Milan, Savoldo’s St. Matthew presents a number of problems, many of them (apparently) iconographical. The two background scenes are unusual in subject, while other narratives typically associated with the saint, such as his calling and martyrdom, are absent. Much of this can be explained via formal analysis of the unusual presentation of the saint and angel at the work’s center. By placing St. Matthew not at a desk, but instead at what might be read as a banco oriented to face the viewer, Savoldo visually evokes the marketplace experience of the viewer (and thus representations of the saint’s calling) to construct a transformation from commerce to faith and from getting to giving; these transformations and their formal encoding can be linked to the two scenes in the background, period understandings of the saint’s life, and to the importance of charity and status in Milan.

Eloisa Morra, Scuola Normale Superiore
The Art of Describing: Tintoretto’s Fortune between the Sixteenth and Seventeenth Centuries

How did writers, playwrights, art amateurs, collectors look at Tintoretto’s paintings? I will trace an analytical history of reception of Tintoretto’s works between the sixteenth and seventeenth centuries, showing how nonprofessional observers wrote about his method, personality, and influence in the history of art. In Cinquecento Venice, Tintoretto’s paintings became the object of an important debate between different cultural milieux: in his Lettere Aretino showed an admiration for his earlier paintings and poligrafi as Doni and Calmo started collaborating with him, creating an image of the “popular painter.” On the contrary, Vasari and Dolce had a negative opinion of Tintoretto’s art, especially because they couldn’t appreciate the brushstroke (“pratica”) and quickness (“prestezza”) of his technique. I will also deal with a key figure in Tintoretto’s reception, Marco Boschini, a Venetian merchant who gave a critical view of his paintings in his poem La carta del Navegar Pitoresco.
Corinne Noirot-Maguire, Virginia Polytechnic Institute & State University

Les Corrivaux de La Taille: comédie de l’étrangeté exposée et résorbée

Les Corrivaux de Jean de la Taille (1573), poète-soldat des Guerres de religion, nourrit l’effort de réconciliation entre factions rivales. La dichotomie du familier et de l’étranger structure cette première comédie classique française, tant dans la fable que dans l’arsenal dramatique déployé. La fable rassemble des personnages lorrens et picards à Paris vers 1562, leur convergence anticipant leur union. Divers marqueurs de théâtralité (sujet d’actualité, déictiques, variations tonales, accessoires, décalages dialogiques, procédés comiques...) indiquent que l’étrangeté source de conflit peut toucher tout un chacun, n’a pas vraiment lieu d’être, et peut se résorber dans l’amour, la sympathie et la “cure.” Suivant le rapprochement familial entériné, l’altérité et l’hostilité entre les personnages se délitent, et leur étrangeté par ignorance se meut en familiarité (de naissance et par alliance), ce qui ouvre la voie à une lecture humaniste sinon religieuse de cette comédie de l’étrangeté résorbée.

Luisa Rosas, Cornell University

The Coasts of Cruelty: Artaud, Léry, and The Tupinambá

What would happen if we displaced French Renaissance drama and looked for the theatrical elsewhere? Reading Jean de Léry’s, Histoire d’un Voyage Faict en la Terre du Brésil (1578), which chronicles Léry’s time among the Tupinambá, we are confronted with a theater of cannibalism, a theater of religion, a theater of Cruelty acted out on American shores. Through an Artaudien reading of Léry’s text, I argue that the “theater” performed by the Tupinambá is in keeping with aesthetic and philosophical principles described by Artaud in Le Théâtre et son Double. This is not simply a “curiosity,” but what such performances allow is the creation of a sixteenth-century space that imagines life outside the language of religion, outside of Protestant or Catholic divides.

Stephanie O’Hara, University of Massachusetts Dartmouth

Looking Back, Looking Ahead: The Staging of Poison in French Tragedy, 1628–38

The received narrative of French literary history sees the 1630s as a period when tragedy experienced a rebirth, laying the groundwork for the genre’s subsequent flowering in the work of Corneille and Racine. In this narrative, French Renaissance tragedy is frequently overlooked or devalued in favor of high classical tragedy of the seventeenth century. However, for Charles Mazouer, the originality of French Renaissance theater lies in the way it looks both backward and forward, Janus-like, at the same time medieval and modern (Le Théâtre français de la Renaissance [2002]). Inspired by the image of Janus, looking forward and looking back, my paper will focus on the staging of poison in the period 1628–38. How does an analysis of the dramaturgy of poison during this pivotal period help us to contextualize humanist tragedy and classical tragedy?
CERVANTES II: CERVANTES AND THE OUTWARD LOOK

**Sponsor:** Cervantes Society of America

**Organizers:** Charles Victor Ganelin, Miami University; Carolyn Nadeau, Illinois Wesleyan University

**Chair:** Barbara A. Simerka, CUNY; Queens College

Ignacio López Alemany, University of North Carolina at Greensboro

What You Hear Is Not What You See: Reading, Hearing, and Seeing Persiles

In the Cervantine romance *Los trabajos de Persiles y Sigismunda* (The Trials of Persiles and Sigismunda), the accounts of historical events are changed, omitted, or added in various narratives according to their different purposes and targeted audiences (visual, auditory, and readers). Additionally, none of the narratives (diegesis) used by the protagonists to tell their own story seem to accurately portray the historical truth that Cervantes claims to be “translating” from a previous reliable document (mimesis). The diverse array of stories told in artistic representation and in dissimilar oral and written literary narratives constitutes not only a new Cervantine master class of perspectivism, but also an example of how different parameters of veracity and representation were set up in post-Tridentine Spain for visual, auditory, and reading audiences when exposed to sacred and national discourses.

Brian Brewer, Trinity College, Dublin

Wine, Money, and Moriscos: Consumable Coins and Sterile Social Policy in Don Quijote Part II

The Ricote episode is partially organized around the improvised meal shared by Sancho, Ricote, and German pilgrims. Prominent are the travelers’ wineskins. Once the wine has been consumed, there ensues a discussion concerning the exile of the Spanish *moriscos* and Ricote’s return to recover his buried coins. The two parts are linked conceptually by Scholastic monetary theory, wherein money is a consumable good completely consumed, like wine, in the act of being used. This concept underpinned the condemnation of usury as unnatural, since coins (unlike agricultural goods) were “sterile” and incapable of producing their own interest when left “idle in their coffers.” Cervantes thus inverts the political discourse in favor of the expulsion of the *moriscos* by demonstrating it to be economically sterile and a waste of human and monetary capital, as well as an act bereft of charity that impoverished Christian society both financially and morally.

Maryrica Lottman, University of North Carolina at Charlotte

Sea and Garden in the Agdal of Cervantes’s Los baños de Argel

Inside *Los baños de Argel*, the unseen but all-important Garden of Agimorato is a Mediterranean garden form known as an *agdal*, and the play’s imagined setting implicitly references the chief characteristic of an *agdal*, its great basin. Appropriately, the word *baño* means not only “prison” but “bath,” an artificial body of water. The great basin was an immense artificial lake used for drinking water, irrigation, and the celebration of royal festivals. The mock battles held there had their counterpart in the European *naumachia*. For the play’s Christian captives, the great basin would have symbolized an easy escape over a tamed Mediterranean sea. Memory of the *agdals* and great basins of Al-Andalus would have persisted in Cervantes’s lifetime. My illustrated presentation and analysis will emphasize Cervantes’s deep knowledge and respect for Islamic cultural practices.

Andrea V. Lee, University of California, Irvine

La mirada ante lo invisible, la ilusión y el engaño en El casamiento engañoso

Las apariencias y el engaño juegan un papel fundamental en El casamiento engañoso y se llevan a cabo por medio del poder de la mirada y la interpretación de las apariencias, al mismo tiempo que crean el juego entre la ilusión y la decepción del personaje de Alférez Campuzano. La obstrucción de la mirada ante algo que es
aparentemente visible, la invisibilidad de lo visible y el ocultamiento son elementos claves para el desarrollo de la obra. Este apetito producido por la imposibilidad de ver y el deseo de satisfacer la mirada, hacen que Campuzano quede envuelto en el espectáculo de Doña Estefanía. La manipulación de los sentidos por medio del espectáculo hace que el engaño y la ilusión sean invisibles ante la mirada del espectador dejando así un sujeto que no puede diferenciar la ausencia de la presencia ni el engaño de la verdad.

FICINO II: SIGHT AND INSIGHT

10216
Grand Hyatt
Constitution Level,
Wilson

Sponsor: Society for Renaissance Studies, United Kingdom
Organizer: Valery Rees, School of Economic Science, London
Chair: John Shannon Hendrix, Roger Williams University

Charles H. Carman, SUNY, University at Buffalo
Vision in Ficino and the Basis of Artistic Self-Conception and Expression
Ficino’s many references to vision reveal a deep congruency with the expression of artistic ideas from Alberti to Leonardo. From his mention of the faulty vision of Narcissus in his On Love, to numerous expression of the importance of higher vision in his Letters (e.g. Dialogue Between God and the Soul, 4.1) Ficino echoes the importance of a higher intellectual/spiritual vision that determines the true nature of self-examination and constitutes a fundamental approach to artistic expression, as in Leonardo’s “the deity that is the science of the painter transmutes the mind of the painter into a similitude of the divine mind.” Along with statements by Ficino, Alberti, and Leonardo I will illustrate how their ideas are reflected in painting.

Cristina Neagu, University of Oxford, Christ Church College
Reading Between the Lines: Ficino and the Vitruvian Man
Sixteenth-century proportional studies and the topic of man as microcosm are fascinating in that texts and representations of the concept complement each other in one of the most successful dialogues across disciplines. Ficino’s ideas on man’s ascent toward God had a strong impact on the best known of these, namely Leonardo’s proportional studies on Vitruvius. Also admittedly influenced by Ficino was Agrippa of Nettesheim, who, in his turn, had a huge impact on Dürer. This paper aims to explore the impact of Ficino on art theory during the Renaissance and the means in which texts and images on a specific topic complemented each other.

SCHOLARSHIP, SCIENCE, AND CREATION IN EARLY MODERN EUROPE

10218
Grand Hyatt
Constitution Level,
Potomac

Organizer and Chair: Steven vanden Broecke, Katholieke Universiteit Brussel

Allison B. Kavey, CUNY, John Jay College of Criminal Justice
Magic, Theology, and Nature in Cornelius Agrippa’s De Occulta Philosophia
Some of the most powerful questions dominating academic discourse of the Renaissance concern the place of man in the natural world and in relationship to God, and the role of knowledge in mediating these relationships. This talk contends that Agrippa von Nettesheim’s De Occulta Philosophia Libri Tres (1531/1533) serves as a commentary on the relationship between God and the natural world that enriches both natural philosophical (magical) and theological scholarship (the former for at least the century after the 1531 publication, the latter for the heated debates that characterized the late fifteenth to the mid-sixteenth centuries). In both cases, the text’s intellectual heft came from its core message: that God created magic to enlighten his most intelligent and diligent students about the process behind the Creation and the relationship between the divine and the human.
Guy Claessens, Katholieke Universiteit Leuven

Kepler’s Hermeneutics: Reading the Book of Nature versus Reading the Book of God

Amos Funkenstein famously distinguished between a maximalist and minimalist take on the principle of Scriptura humana loquitur. Scripture either contains the whole truth (including “scientific truth”), requiring only proper decoding, or should not be read for scientific statements. The hermeneutics sketched in Kepler’s Astronomia Nova displays a minimalistic interpretation. When the sun is said to emerge from the tabernacle of the horizon in Psalm 19, the psalmist is aware that this is not the case. However, the perception of the eyes also has its truth, suited to the psalmist’s more hidden aim: the adumbration of the Gospel. In Harmonices Mundi, the discovery of the harmonies by the human soul starts from an imaginary construction based on an apparently false observation (the sun revolving around the earth). In this paper, I will argue that this transposition implies a shift from a minimalistic to a maximalistic approach.

Eric Jorink, Huygens Instituut

Johannes Swammerdam, Natural History, and a New Reading of the Book of Nature

In the Renaissance, it was habitual to observe, describe, and interpret creatures from a textual perspective, and to read them as symbols or metaphors. This understanding of scientific practice was codified in the metaphor of the “book of nature.” Johannes Swammerdam, however, approached this book as an independent source of knowledge about God, rejecting any symbolic value ascribed to God’s creatures. The structure of and in the book itself points to a higher power. God can be discerned just as well in the louse as in the elephant, and God thus becomes an artist rather than a legislator, an architect rather than a writer. Swammerdam’s work was exemplary for the turn of science in the seventeenth century from texts to things, from nature emblematized to nature laid bare.

10219

Grand Hyatt
Constitution Level,
Burnham

Sponsor: Society for the History of Authorship, Reading and Publishing (SHARP)

Organizers: Steven W. May, University of Sheffield; Michael Ullyot, University of Calgary;
Anne Lake Prescott, Barnard College

Chair: Ivan Lupic, Columbia University

Joel Swann, Keele University

Copying Epigrams in Early Modern English Manuscript Anthologies

This paper will show how anthologies could be produced from the opposite motives of actively asserted taste and passive acceptance, taking as examples epigram sequences copied into Chetham’s MS A.4.15 and Rosenbach MS 1083/15. Anthologizing epigrams may involve careful and intelligent engagement by copyists, expressed in the modification of copy texts and in making concise choices of epigrams from larger sequences. Alternatively, that agency may be suspended in the mechanical copying of selections of epigrams that another reader or compiler has made; that transcription may even be undertaken by a scribe with no further interest in the manuscript. As such, the simple presence of a text in an anthology is not a transparent representation of an anthologist’s intentions. The unique material circumstances of these instances of anthologized epigrams shows us how determining the tastes, interests, and choices of an anthologist are more ambiguous than we may initially think.

Anne E. B. Coldiron, Florida State University

Manuscript Marginalia in Wolfe’s Trilingual Courtier

One BL copy of the trilingual (Italian, French, English) Boke of the Courtier printed by John Wolfe in 1588 has interesting manuscript marginalia that suggests a nostalgic, English-focused reading, not to say a misreading, of Wolfe’s progressive,
transnationally focused printing efforts. This paper introduces Wolfe’s significant revisions to Hoby’s 1561 translation, and then focuses on how the marginal manuscript poem, even in its barely legible state, seems to miss (or at least stand in an odd relation to) the most salient printerly point(s) of the book.

10220

**GUIDING SOULS: IMAGES OF MARY AND THE SAINTS IN NEW SPAIN AND PERU II**

**Organizers:** Linda K. Williams, University of Puget Sound; Eloise Quiñones Keber, CUNY, The Graduate Center

**Chair:** Samuel Y. Edgerton, Williams College

Eloise Quiñones Keber, CUNY, The Graduate Center

**Santiago in Tlatelolco**

After Hernando Cortés established Mexico City in 1521, he designated Tlatelolco an Indian barrio. In 1536, the first Viceroy established a Franciscan mission in the retitled Santiago Tlatelolco, dedicated to the militant Spanish incarnation of the apostle St. James Major. An icon of the reconquest of Spain as well as the defeat of indigenous armies in the New World, artists depicted Santiago as an apostle, pilgrim, and warrior, as well as the protagonist in brutal narrative scenes of his miraculous military exploits. Only the central wood panel of an altarpiece carved about 1609 for the mission church has survived its dismemberment. It depicts the saint in battle as Santiago Mataindios or St. James the Indian killer, succeeding his role in Spain as Santiago Matamoros or St. James the Moor killer. This paper analyzes the style and iconography of the relief and the choice of Santiago as the patron of Tlatelolco.

Jeremy James George, CUNY, The Graduate Center

**The Saints as “Painted Rags,” or What We See is What We Believe**

When Titu Cusi Yupanqui, the royal son of Manco Inca and the grandson of the last undisputed Inca ruler, Huayna Capac, relayed his father’s departing words in *An Inca Account of the Conquest of Peru* (1570), warning that the Spaniards “may order you to worship what they themselves worship, namely some sort of painted rags,” he underscores the complicated Colonial transformation from a cultural order based in the phenomenal, seeing, existence — landscape, sun, and moon — to one grounded in noumenal “faith” made visible through painted figurative representation. By measuring Titu Cusi Yupanqui’s written account against the indigenous chronicler Felipe Guaman Poma de Ayala’s ink line drawings of the Virgin, saints, and *huacas* (sacred things or spaces in Inca culture) in his 1615 manuscript *Nueva corónica y buen gobierno*, this paper examines competing ideas of visuality, order, and embodied sacrality manifest in the differential perception of “painted rags” and the landscape itself.

Kathryn Mayers, Wake Forest University

**Hybrid Styles, Hybrid Roles: Two Images of Holy Women from Seventeenth-Century South America**

In this paper, I propose to investigate two images of holy women from the Spanish Viceroyalties in South America: an ekphrastic blazon of the Virgin of Monserrat from the epic *Poema heroico a San Ignacio de Loyola* (New Kingdom of Granada, ca. 1659), and a painting of Santa Catalina from the *Series on Santa Catalina’s Life* (Viceroyalty of New Castile, ca. 1669). While the former is the poetic creation of an elite Creole Jesuit and the latter is the painted creation of a mestizo artisan, both images display complex fusions of the diverse historical styles of art entering the continent during the mid-seventeenth century. By contrasting the ways these two images combine Dutch, Spanish, Italian, and Amerindian attributes, I will explore the way they not only translate religious ideas in the New World, but also intervene in debates over economics, politics, and epistemology at the time they were created.
SHAKESPEARE II

Anthony Raspa, Université Laval
Shakespeare and the Vocabulary of Metaphysics
The purpose of this paper is to examine Shakespeare's use of the terminology of classical metaphysics as it circulated in the everyday vocabulary of his era. A case in point is the presence of the words "form" and "soul" related to the phenomena of being in Hamlet and King John, and how the terms can be related in both plays to the nature of the state and of good and evil. The paper postulates that such a use of the terminology of classical metaphysics sprang from the dualistic vision of matter and spirit of the Ancients as it was disseminated into everyday Elizabethan and Jacobean life through the writings of contemporary moral philosophers such as William Baldwin and Thomas Wright. This vocabulary casts light on Hamlet's speculations on the nature of human life and affairs and also on Philip the Bastard's description of the legitimate and just government in King John.

Jacob Anthony Tootalian, University of Wisconsin, Madison
Shakespeare, Without Measure: The Rhetorical Tendencies of Prose in English Renaissance Drama
Scholars have had little success in describing Shakespearean prose beyond its situational flexibility. To better understand the unmeasured language of Shakespeare's drama, I have identified — using digitally aided techniques introduced to literary studies by Michael Witmore and Jonathan Hope — the sentence-level rhetorical tendencies that mark prose as distinct from verse. Shakespearean prose uses a high frequency of language associated with questions ("who," "what," "how") and person properties ("prince," "madam," "mortal"). I.A. Richards asserts that the impact of literary medium comes, not from its sound, but from "the conditions into which it enters." Thus, I argue that the interrogative and social framework that Shakespearean prose tends to enact suggests its nature. From Falstaff's repartee in the tavern to Hamlet's reflections in the graveyard, Shakespeare's plays break from the order of verse in moments that use rhythmic agility to express social uncertainty, a rhetorical pattern ripe for a distinctive range of dramaturgical effects.

Rebecca Olson, Oregon State University
"Too Gentle": Jealousy in Shakespeare's Othello
Seventeenth-century writers were fascinated by the emotional turmoil that jealousy provoked, and their jealous characters feel darker, and more psychologically realistic, than earlier representations. What needs more scrutiny is the relationship between violent jealousy, gender, and class in the early modern period. We have, for example, largely overlooked the fact that Shakespeare's most jealous husbands are married to the only children of important men. This paper reads Othello in light of contemporary accounts of jealousy and in the context of Shakespeare's other jealous male characters to argue that Desdemona's social location — that is to say, her position as the female heir of a senator — provides a powerful catalyst for the kind of intense jealousy her husband develops. As the play dramatizes the tragic consequences of sexual jealousy, it also registers anxieties about the spectacular noble body — anxieties that would become increasingly urgent in the first half of the seventeenth century.
Sonic Transformations: Adapting, Collecting, and Listening in Early Modern Italy II

Sponsor: Music, RSA Discipline Group

Chair and Organizer: Rebecca Cyprus, New England Conservatory of Music

10222 Grand Hyatt
Constitution Level, Renwick

Music for Missing Verses in the 1598 Mantuan Performance of Il Pastor Fido

The November 1598 performance of Guarini’s Il pastor fido (1589) in Mantua for the newly married Queen of Spain represents a pinnacle in sixteenth-century spectacle at the Gonzaga court. Nobility from all over Italy came to attend the eight-hour production, and the fourteen-year-old queen and her retinue of thousands were provided with a German summary of the play and intermedi. One contemporary account notes that nearly one-fourth of the verses were cut for the staging “without upsetting anything at all of the story.” While scholars have viewed these excisions as an attempt to fashion the controversial play to the bride and clergymen in attendance, these verses may have had an entirely different fate: to be sung, rather than spoken, onstage. This study presents evidence for this scenario, tracing the “cuts” to several overlooked works by Mantuan composers, and examining how music might have functioned in the performance theatrically and politically.

Sarah van der Laan, Indiana University

How Badoaro and Monteverdi Read Their Homer

The recent discovery that Claudio Monteverdi’s Il ritorno d’Ulisse in patria draws on Ludovico Dolce’s translation of Homer’s Odyssey resolves one set of problems but raises further questions. For Dolce’s is an outlier among Renaissance translations of the Odyssey, owing little to the desire to understand Homer (and epic generally) in Virgilian terms and much to the most modern and controversial of writers with claims to epic status: Ludovico Ariosto. This paper situates Giacomo Badoaro’s choice of Dolce’s L’Ulisse as a source text within the broader context of Renaissance readings of the Odyssey. It explores the ways in which Badoaro and Monteverdi extend Dolce’s innovative practices of reading Homer; the moments in which they turn away from Dolce toward more normative readings of Homer; and the ways in which Badoaro and Monteverdi themselves expand the horizon of expectations for Renaissance readers of Homer.

Wendy B. Heller, Princeton University

Arethusa and Daphne: Opera, Sculpture, and the Staging of Desire for Scipione Borghese

In 1620, a performance of Filippo Vitali’s Arethusa was presented in Rome at the house of Ottavio Corsini for the “honest pleasure” of Cardinal Scipione Borghese. Based on the episode in Metamorphoses 5 in which the nymph Arethusa, pursued by the River Alpheus, is transformed into a stream, the opera provides an apt prelude to Borghese’s subsequent commission of two related myths: Bernini’s Apollo and Daphne and Rape of Prosperina. Considering Borghese’s apparent fascination with these erotic fantasies, I explore the unexpected links between sculpture and opera in this period, and a shared interest in virtuosic and expressive potential of Ovidian rapes in both media. The numerous laments in Arethusa, condemned by Pirrotta as an “orgy of musical deploration,” emerge as an essential part of the opera’s unabashed eroticism, which in turn shed light on the moral ambiguity of Bernini’s masterpieces.
Despite the efforts of the Medici during the fifteenth century, Florence remained a republic governed by the local oligarchy until 1530. While the first Medici duke Alessandro and his Flemish bride continued to reside in the Medici palace on Via Larga, his successor Cosimo I moved into the former Palazzo dei Priori in 1540. Significantly, the move happened after Cosimo’s marriage to the Spanish aristocrat Eleonora of Toledo, daughter of the Viceroy of Naples. Her arrival brought Spanish customs (architecture, furnishings, etiquette) to Florence. The Spanish traditions preferred by the duchess have recently received scholarly attention, in particular the layout and decoration of her second-floor apartment. Nonetheless, the third floor that was transformed into Golden Chambers remains largely unstudied. This paper connects these two parts once inhabited by the duchess and explains some of the Spanish and Neapolitan models used for an architectural “stage” underpinning her dynastic lineage and aristocratic claims.

Prince Baltasar Carlos’s Chamber in Velázquez’s Las Meninas

Velázquez depicted the Infanta Margarita and her retinue (including himself) in the main room of the principal prince’s Chambers. This space had belonged to her half-brother, Baltasar Carlos. While the prince was alive, its importance must have been equivalent to that of other main rooms of the Alcázar, especially those used by his father Felipe IV: the Salón de los Espejos and the Pieza Ochavada. Apparently the room served the painter as workshop and office. In later years, as stated in the 1686 and later inventories, the prince’s chamber was indeed said to be the workshop of the chamber painters. Where should Velázquez portray the Infanta? Why did he paint her in this chamber? I will answer these questions using the Spanish Étiquetas and I will argue that in the case of Las Meninas Velázquez chose this room because it also expresses the virtues appropriate to a young girl.
of moderation, outstanding evidence for his lenient approach towards Protestants. Such an interpretation is at odds with a careful reading of the catechisms. The texts evince an obvious hostility towards sixteenth-century heretics, whose Protestant identity, although never explicitly mentioned, is beyond doubt. Canisius not only betrays his animosity; he teaches Catholics to share it. Although the prescribed reaction to heretics is not consistently rigorous in the various catechisms that Canisius published, they cannot be used as proof for a distinctive generosity towards Protestants.

Robert Alexander Maryks, CUNY, Bronx Community College
Anti-Heretic Rhetoric and the Converso Identity in Pedro de Ribadeneyra’s Jesuit Historiography

Pedro de Ribadeneyra (1526–1611) was one of the most prolific early Jesuit writers. The most studied of Ribadeneyra’s works is his official biography of Ignatius de Loyola. They are, however, other less-studied biographies, including the life of Loyola’s successor, Diego Laínez, who — like Ribadeneyra — was born into an old Castilian converso family. One of the most striking characteristics of Ribadeneyra’s account is its silence about Laínez’s (and other Jesuits’) Jewish ancestry and its explicitly hostile “anti-heretic” language. At the same time, however, Ribadeneyra highlights how Laínez and other Jesuits and their patrons (whose converso ties can be allegedly suggested) were crucial in the development of the Jesuits. Given that the publication of this work coincides with the Jesuit anti-converso laws (1593) that Ribadeneyra strongly opposed elsewhere, this paper asks whether Ribadeneyra’s inflated anti-Protestant rhetoric could have resulted from his desire to prove Laínez’s and other converso Jesuits’s questioned orthodoxy.

Thomas Cohen, Catholic University of America
António Possevino on New Christians, Jews, and Judaism

For more than forty years — from 1570 until his death in 1611 — the Jesuit Antonio Possevino was the most vocal and persistent defender of New Christians (Christians of Jewish descent) in the Society of Jesus. Possevino’s defense of the New Christians was an integral part of his larger defense of the inclusive nature of the missionary church. A turning point in Possevino’s defense of the New Christians was the exclusion from the Society of all men of Jewish and Muslim descent. The exclusion decree was approved by the electors at the Society’s Fifth General Congregation in 1593. In the same year, Possevino published Biblioteca Selecta, which contains a polemical analysis of Judaism. This paper analyzes Possevino’s arguments about Judaism in the context of his defense of New Christians and of his lifelong preoccupation with the progress of the missionary church.

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Penn Quarter B

PESSIMISM AND POLITICS IN FRANCESCO GUICCIARDINI’S THOUGHT: TEXTS AND READERS

Organizer: Valentina Lepri, Instituto Nazionale di Studie sul Rinascimento
Chairs: Valentina Lepri, Instituto Nazionale di Studie sul Rinascimento; Michele Ciliberto, Instituto Nazionale di Studi sul Rinascimento

Miguel M. Saralegui, Universität Trier
The Deterministic Pessimism: Fortune in Guicciardini’s “Discorso di Logrogno” and “Dialogo del reggimento di Firenze”

Determinism and pessimism are concepts that are not necessarily connected. In Florentine political thought these two concepts are, nonetheless, associated. This can be confirmed by Machiavelli’s Prince 25, where he confesses that negative experience of Italian political turmoil has tempted him to accept Fortune’s rule. Additionally, Florentine civic humanism has been understood as an optimistic answer to the question of whether man and politics could overrule Fortune’s dominion. In this explanation, Machiavelli plays the last optimistic role, while Guicciardini is regarded
as the first who pessimistically denies the power of politics over Fortune. Although
the important role that pessimism plays for Guicciardini is undeniable, in my
paper I will try to argue, by focusing on Guicciardini’s Discorso di Logrogno and
Dialogo del reggimento di Firenze, that he never defends an absolutely deterministic
and pessimistic response to this question, which instead can be found in some of
Machiavelli’s texts.

Maria Elena Severini, Nationale di Studi sul Rinascimento
The Political Maxims of Guicciardini into Jean de Marnix’s Résolutions Politiques et
Maximes d’Estat
The political maxims originating from Ricordi and Storia d’Italia by Francesco
Guicciardini circulated in sixteenth-century Europe in various guises, coming to
represent a significant powerhouse of ideas. In France, a typical example of this
diffusion, which had a lasting success in court circles, is the collection of Réso-
lutions Politiques et Maximes d’Estat by Jean de Marnix (1612). This book enhances
the aphorisms that illustrate the profound awareness of the crisis of decadence, and
that capture the reflection of the philosophistoricus on the contradiction of human
nature: the coexistence, for man, of the necessity of death and the instinct to live “come se
sapesse non haver mai a morire.”

Marco Faini, Università di Urbino “Carlo Bo”
Staging Guicciardini? Giovanni Battista Leoni’s “Roselmina”
Giovanni Battista Leoni is famous for his “Considerationi sopra l’Historia d’Italia,”
an apologetic essay written to defend the Republic of Venice from Guicciardini’s
criticism. Leoni was also the author of Roselmina, one of the most successful
tragicomedies between the late sixteenth and early seventeenth centuries. The
work deals with the vicissitudes of the English royal family and with courtey political
intrigues. Its main literary source is Giraldi Cinzio’s Arrenopia. One may well assume
that the Guicciardini “workshop” of the “Considerationi” provided Leoni with the
opportunity to develop political reflections that influenced his literary production. It
is of the utmost interest to establish a connection between Roselmina — which deals
with such topics as folly, tyranny, and injustice — and Guicciardini’s pessimism. My
paper focuses on the role that fortune and political crisis play in Leoni’s theatrical
works with specific attention to Guicciardini’s legacy.

PLACE AND SPACE IN TUDOR AND
STUART LITERATURE II

Debatable Land: Shakespeare’s Scottish Play and the Metatheatere of State Borders
This paper offers a reading of Shakespeare’s Macbeth concerned with how the play
navigates between space and place in order to destabilize the distinctions between
the individual and the state. By relating Macbeth’s regicide to the roguish behavior
of outlaws called reivers within the unclaimed region of the Anglo-Scottish border
known as the “Debatable Lands,” I will suggest how the self-conscious perspectival
art of Shakespearean metatheater enfolds the audience into the experience of
transgressing social fictions. I posit that reivers in the ungovernable Debatable Lands
resisted political borders just as Macbeth’s stage resists a unified protocol of mimesis.
This claim develops and challenges the familiar narrative recounting the decline
of the medieval or theatrical notions of sovereignty in anticipation of seventeenth-
century contractual sovereignty by interposing “metatheatrical sovereignty,” which
I argue reconfirms authority — political and theatrical — by recognizing the
spectator-subject’s role in receiving, interpreting, and articulating personal and
political borders.
Cristina Serverius, Brown University
Walk of Fame: The Meaning and Aftermath of Katherine’s Theatrical Exit from Blackfriars in Henry VIII

In the summer of 1529, Queen Katherine famously walked out on the court proceedings at Blackfriars and refused to be summoned back. In this paper, I propose that Katherine’s exit from Blackfriars, as it is dramatized in Shakespeare and Fletcher’s Henry VIII, shook the foundations of this Dominican priory and prefigured the crumbling of the Catholic Church in England. When Katherine leaves the building, she gives up control of her fate as Queen. When Henry takes full control of the building, both during the divorce trial and with the Dissolution of the Monasteries, he changes the purpose of the priory, and determines England’s religious future and his marital status. I further consider the implications of the King’s Men’s performance of Henry VIII at Blackfriars when a section was converted into the Blackfriars Playhouse, entailing a reenactment of the trial in its original location.

Kristen Deiter, Tennessee Tech University
Staging Place: Conceptual Blending of London Spaces in Elizabethan and Jacobean Drama

In Theater of a City, Jean E. Howard argues that the place-based stories of city comedy helped construct and interpret early modern London (3, 23). This paper explores the process through which such constructions and interpretations took place. Using cognitive theory, I consider how some Elizabethan and Jacobean theatergoers in London perceived and experienced the spaces and places of their city and nearby Westminster at two critical moments: first, during the staging of the places; and second, in reality, having seen and heard those places depicted and mentioned onstage. When Shakespeare and his contemporaries represented architectural structures, districts, and landmarks familiar to London audiences, spectators experienced conceptual blending, integrating the onstage representations with their memories of the actual places. These encounters revised playgoers’ perceptions of the sites, with theatergoers incorporating staged representations into their knowledge of London and neighboring spaces and associating the dramatic action with the actual places.

Émilie Séris, Université Paris IV-Sorbonne
Politien lecteur des historiens antiques dans le “Coniurationis Pactianae Commentarium”

À la mort de Julien de Médicis, victime de la conjuration des Pazzi le 26 avril 1478, Ange Politien délaisse la poésie épique vernaculaire pour restaurer le commentaire historique en langue latine. Il adapte pour l’occasion les grands modèles historiographiques romains, réinterprétant les faits les plus récents à la lumière des exemples fameux de l’antiquité. La première partie, le blâme des conjurés, est imitée de l’analyse de la Conjuration de Catilina par Salluste. Le portrait du cerveau de la conjuration en particulier, Jacopo de’ Pazzi, est une réécriture de celui de Catilina. La narration des faits emprunte aux Catilinaires de Cicéron. L’éloge funèbre de Julien de Médicis puise à la source des Vies de Suétone pour confirmer et consacrer le pouvoir médicéen par la référence au modèle impérial romain. Chez le poète humaniste, la lecture des historiens antiques nourrit une nouvelle fiction au service de la propagande politique.
Dustin Mengelkoch, Lake Forest College

Statian recusatio: Poliziano and Dryden

In 1480, Angelo Poliziano’s *Oratio super Fabio Quintiliano et Statii Sylvis* sent a sharp message: Statius was as valuable to Latin poetry as Virgil. Poliziano’s *recusatio* suggested his confidence in a mutable classical literary tradition, emphasizing variety and erudition and ultimately giving rise to his own interpretation of the sylva genre popularized by Statius. By 1695, however, Statius’s reputation was in decline. John Dryden in his preface to the *Aeneis* used Statius to declare that Statian-like writing was precisely what was wrong with the classical (and modern) literary tradition, poetry specifically. Dryden’s *recusatio* undermined Statius in order to establish Virgil’s supremacy once and for all. Both Poliziano’s and Dryden’s *recusationes* participate in an ancient literary topos, yet they are decidedly different. In this paper, I will explore how each wrote and rewrote their *recusationes* in Statian terms and what that may mean for interpreting the reception of classical tradition.

Francesco Caruso, The Johns Hopkins University

Poliziano between Philology and Skepticism

Scholars have recently devoted much attention to the relations that Poliziano entertained with late fifteenth-century philosophical trends. Departing from Poliziano’s general reflections on human limitations, this paper addresses the humanist’s skeptical inclinations, with particular reference to the philological enterprise. I shall argue that the methodology that Poliziano developed in his extended activity of textual criticism represents, for him, the closest form of access to truth, far from any metaphysical stance.

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COMPARATIVE APPROACHES TO
ITALIAN AND ENGLISH EARLY MODERN THEATER

Sponsor: English Literature, RSA Discipline Group

Organizer: Robert Henke, Washington University in St. Louis

Chair: Pamela Allen Brown, University of Connecticut, Stamford

Jason Lawrence, University of Hull

“Oh that we had such an English Tasso”: Samuel Daniel and “Tasso the wonder of Italy”

This paper will explore the English poet and dramatist Samuel Daniel’s career-long engagement with, and imitations of, the work of the last great poet of the Italian Cinquecento, Torquato Tasso, spanning his earliest collection, *Delia. Contayning certayne Sonnets: with the complaint of Rosamond* (1592), to the last verse to be printed in his lifetime, in *Hymens Triumph* (1615). Daniel’s detailed knowledge and use of Tasso’s poetry, ranging from his epic *Gerusalemme liberata* (1581), pastoral drama *Aminta* (1573), and shorter lyrics, including sonnets and madrigals, is discernible in both poems in his first volume, his epic *The Civil Wars* (1595–1609), “A Pastorall” (1601), *A Defence of Ryme* (1603), where Tasso is described as “the wonder of Italy,” and both pastoral tragicomedies, *The Queens Arcadia* (1606) and *Hymens Triumph*, suggesting that Gabriel Harvey, writing to the printer John Wolfe in 1593, would not have long to wait to discover his “English Tasso.”

Anthony Ellis, Western Michigan University

Women and the Performance of Old Age: Widows on the Italian and English Stage

While the categories of gender, race, and nationality have prompted innumerable critical studies that have challenged the way we read early modern literature, chronological age as a means of classification — as another way to distinguish between groups and mentally construct “others” — has only begun to receive significant scholarly attention. My research investigates the real-life experiences of aged women during the Renaissance, as well as how literary texts reflect and transmute those experiences. This paper focuses on one character type in Italian and English drama: older widows, whose newfound legal or practical autonomy upon
their husbands’ deaths exists uneasily with the dramatic world’s male-dominated institutions. In both England and parts of Italy, evidence indicates that the common practice of a husband bestowing guardianship upon his wife outpaced the legal code’s discouragement of this arrangement. Such political, economic, and social realities, in combination with native theatrical traditions, help account for the evolution of this type.

Robert Henke, Washington University in St. Louis

“Corpograms” of Poverty in Italian and English Early Modern Performance

Renaissance playwrights were habitually drawn to “modular” conceptual categories such as “characters,” rhetorical topoi, and “theatergrams,” or modular theatrical units (plot units, character alignments, comic gags, etc). This essay explores an extreme aspect of early modern social life — poverty — and proposes an extension of the “theatergram” concept into the domain of the performing actor, arguing that actor-writers and playwrights writing with the actor’s body in mind would have codified certain social “forms” of performance in ways that translated easily across national boundaries, especially given the close connection of these particular forms to nearly universal conditions of the body when pressed to the extreme condition of hunger. Examining Ruzante, the commedia dell’arte, and Shakespeare, this paper examines performative “corpograms” related to destitution and abjection in English and Italian early modern theater. The paper attends to both transnational commonalities and particularized, local inflections.

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RHETORIC AND ETHICS: NEW DIRECTIONS IN THE HISTORY OF RENAISSANCE RHETORIC

Sponsor: Philosophy, RSA Discipline Group
Organizer: Peter Mack, University of Warwick
Chair: Lodi Nauta, University of Groningen

Peter Mack, University of Warwick

Ten Projects to Reorient the History of Renaissance Rhetoric
Working from discussions held in Bologna and during the academic year 2011–12, this paper will describe the projects that most urgently need to be undertaken in order to improve our understanding of Renaissance rhetoric. Issues to be discussed will include: Renaissance commentaries on classical rhetoric textbooks and on Cicero’s orations; the Renaissance fortuna of Cicero’s De oratore and Partitiones oratoriae and Quintilian’s Institutio oratoria; school syllabuses of the sixteenth century from Italy, France, and Germany; handbooks for sentence construction and elegant Latin expression; rhetoric, poetics, and creativity; rhetoric and the visual arts; rhetoric and Renaissance culture.

Lawrence Green, University of Southern California

Aristotle and the Culture of Rhetorical Literacy
Modern study of Aristotle’s Rhetoric in the Renaissance largely has been confined to theoretical issues as explored in two or three writers. While valuable, such intellectual history does not account for the widespread phenomenon of the treatise. Renaissance readers were never far from a copy of the Rhetoric. The Greek text appeared in fifty-four printings, thirteen Latin translations appeared in 105 printings, eight vernacular translations in seventeen printings, and more than thirty commentaries in seventy-six printings. With new bibliographical tools and greater access to materials, we can start to ask what people read, with what differences, and when did they read it? What made translations and commentaries go in and out of fashion? What did publishers produce besides the Rhetoric, and do their “booklists” define a commercial audience? Can the marginalia in printed books be correlated with extant manuscript notes? Can we now outline a culture of rhetorical literacy?
Manfred E. Kraus, *Universität Tübingen*

**The Corpus Hermogenianum in Renaissance Rhetoric: A Reassessment**

The so-called Corpus Hermogenianum, built around a handful of works by or attributed to Hermogenes of Tarsus, the unrivaled core textbook of Byzantine rhetoric, was also one of the seminal inspirations for Renaissance rhetoric. Now that the corpus has been newly reconstructed and extended in scope by Michel Patillon, and the texts made more accessible by various recent translations and commentaries, a new assessment of the role of the corpus in the development of Renaissance rhetoric would seem in order, based on a stock-taking of manuscripts, on an analysis of humanist editions, translations and commentaries, and on a study of Hermogenian vestiges in Renaissance texts. In such a reappraisal, to avoid any risk of a lopsided focus on *On Ideas*, all parts of the corpus and all geographic regions from Spain to Eastern Europe should be given equal consideration.

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**CULTURE OF SPECTACLE II**

**10230**

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*Sponsor:* Group for Early Modern Cultural Analysis (GEMCA)

*Organizers:* Ralph Dekoninck, *Université Catholique de Louvain*; Agnès Guiderdoni-Bruslé, *Université Catholique de Louvain*

*Chair:* Ralph Dekoninck, *Université Catholique de Louvain*

*Respondent:* Minou Schraven, *Université de Liège*

**Maarten Delbeke, University of Ghent**

**Spectacular Structures: Exposition Thrones of Miraculous Statues in the Spanish Netherlands**

The histories of miraculous statues published in the Spanish Netherlands in the seventeenth and eighteenth centuries list exposition thrones — often portable structures of display — as the first and most prized gifts to miraculous statues. Still, these objects have garnered little art historical attention. This contribution will seek to draw up a typology of these exposition thrones and examine their function and meaning within the worship of miraculous images. The thrones will be compared to the statues themselves, the dresses they wear and the altars that house them. Special attention will be paid to the material of the thrones, as it is often related to the origin of the image itself; many were cut from the trees where the images were found. Finally, it will be examined how the peculiar double “spectacular” function of the throne, as a portable shrine and permanent marker of the statue’s sacrality, affected its design.

**Annelyse Lemmens, Université Catholique de Louvain**

**Staging the Book: Frontispieces in Antwerp between 1585 and 1650**

Because it informs, gets the attention of, seduces or still persuades the mind by a setting of figurative elements devoted to the celebration and sacralization of the book, the frontispiece, an illustrated introductory page, cannot be studied as an autonomous entity. Synthesizing deictic and introductive functions in particular, its efficiency as a performative device is ensured by combining all the elements of a visual culture of triumph, of events, and of theater. In this paper, I would like to show how the typology of the frontispiece is involved in the development of a culture turned towards the spectacle. By considering some relevant examples, it can be possible to bring to light the main models shared by the two spheres (the worlds of the book and staging) and to explore the rhetorical mechanisms (re)used by the frontispiece.
Caroline Heering, Université Catholique de Louvain
The Emblems of the Imago Primi Saeculi and the affixiones: A Study of Ornamental Frames

Published in 1640 to celebrate the centenary of the Jesuit Order, the Imago Primi Saeculi is a lavish volume relating the history of the Company and also containing a number of emblems adorned with wealthy ornamental frames. During the festivities, some of these emblems were displayed in the Jesuit church of Antwerp, along with a decoration for which we can presume the participation of the college’s students. By linking together this practice to the ones of affixiones (emblematic exhibitions executed by Jesuit college’s students), this paper aims to study emblem frames within the printed book, the real festivities, and the commemorative manuscripts preserved for a few colleges. My purpose is to understand the aesthetic stakes of this visual rhetoric displayed by emblem frames, as well as to consider the ways in which ornament fit in different media and served different political and religious issues in various (secular and sacred) contexts.

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EMBLEMS AND THE VISUAL AND VERBAL

Organizer: Mara R. Wade, University of Illinois at Urbana-Champaign
Chair: Cornelia Manegold, Staatsgalerie Stuttgart

Ricardo de Mambro-Santos, Willamette University
The Beer Moralisée: Hendrick Goltzius’s Representations of Sine Cerere et Libero Friget Venus

Between 1590 and 1606, Hendrick Goltzius elaborates several compositions representing a theme borrowed from Terence’s Eunuchus, namely “Sine Cerere et Libero friget Venus” (Without Ceres and Bacchus, Venus becomes frozen). Although scholarly publications have identified the textual source of Goltzius’s images, no systematic research has been undertaken in the attempt to interpret these works in their original context of production — Haarlem and Amsterdam around 1600. By examining the formal strategies as well as the moral implications of these images, in which Goltzius offers a quite personal mode of representation based upon his knowledge of emblematic devices, the paper will argue that the dissemination of Terence’s sentence in this context is related to the activities of a specific circle of art collectors — the Dutch brewers — and to their familiarity with emblem books and Karel van Mander’s description of Bacchus as “the first producer of beer” in Het Schilder-Boeck (1604).

Mary V. Silcox, McMaster University
“Do but cast an eye”: Sight and Perception in Francis Quarles’s Emblemes

In the Sermon on the Mount, Jesus preaches, “The light of the bodie is the eye: if then thine eye be single, thy whole bodie shal be light. But if thine eye be wicked, then all thy bodie shalbe darke.” This passage is significant for the understanding of Quarles’s crucial metaphor of eyesight. Emblem 3:14, with Spirit looking beyond this world through a telescope while her sister Flesh looks at a prism, is one example out of many. Quarles builds the Renaissance concern about the senses in the relationship between the body and soul into the very fabric of his communication to and by his reader, from his frontispiece’s flaming heart reaching toward the transcendent light of the heavens, to the serpent’s gaze holding Eve’s in book 1, emblem 1, to his plea to the Lord in “The Farewell”: “drench these dry, these unregen’rate eyes.”

Cornelia Niekus Moore, University of Hawaii
“The Wise Woman”: An Emblematic Catalogue of Virtues (Nuremberg, 1525)

The interaction of emblems and images concerning the protracted peace negotiations during the early modern period is examined. A political broadsheet (1608) mocking at the stalemated peace negotiations between the Spanish delegates and the states-
general of the United Provinces, presents a crab, holding a flag with the inscription PAX. This is a variation of Joachim Camerarius’s emblem (1605) depicting a crab with a globe on its back, symbolizing the retrograde course of the world and referring to the proverbial epigram, already mentioned in the “Adagia” by Erasmus of Rotterdam. Furthermore, in the diary of Isaak Volmar, Imperial ambassador at the Congress of the Peace of Westphalia, an emblematic cartoon on the Bavarian envoy Johann Adolph Krebs (Crab) focuses on the ambiguous negotiations. On the other hand, Johann Vogel’s Meditatio did emblematica de restaurata pace Germaniae (1649) illustrates the progression of peace by way of a snail’s speed.

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MEDITERRANEAN TRAVEL AND PILGRIMAGE II

Sponsor: Medieval & Renaissance Studies Association in Israel
Organizer: Zur Shalev, University of Haifa
Chair: Nancy Rosenfeld, Max Stern College of Jezreel Valley

Erin Benay, SUNY, Oswego
Italy by Way of India: Routes of Devotional Knowledge in the Early Modern Period

The miraculous translation of saints’ bodies — such as St. James to Compostela, or St. Mark to Venice — catalyzed the formation of important medieval pilgrimage routes. Papal recognition of these sites confirmed the final, Western resting places of these relics and solidified the visual construction of the saints’ lives in pictorial terms. Unlike these well-known examples, however, the story of the relics of St. Thomas Apostle reveals an understudied chapter in cultic devotion. Accounts penned by Marco Polo and other secular and missionary travelers indicate active devotional practices at the tomb of St. Thomas in Chennai, India, and his tomb in Ortona, Italy. Beginning in the thirteenth century, travel between these vying locales facilitated the production of objects that merged Christian and Hindu iconographies. I propose that these conflations may have inadvertently muddied the effective visual construction of Thomas’s vita in the West, while simultaneously fostering his successful legacy in India.

Kim Overlaet, University of Antwerp
Peter Stabel, University of Antwerp
“The clash of cities”: European Perceptions of Urbanity in the Christian and Muslim World

This paper analyzes the ways in which Venice and Cairo are described in fifteenth- and early sixteenth-century travel accounts of pilgrims from the Low Countries. Pilgrims — members of the urban elites, such as Ghent politician Joos van Ghistele, and more modest travelers — visited this major Christian commercial metropolis and the capital of the Mamluk sultans on their route to the Holy Land. They not only visited and described Venice and Cairo as pious pilgrims, influenced by ideological preconceptions about Islam, but also as lay townsmen who appreciated their own cities and showed a great interest in the profane. We will focus our analysis on the influence of these pilgrims’ devotion and perceptions of urbanity on their representations of the two cities. We will discuss the ways in which the frameworks of their convictions and experiences influenced the descriptions of the unfamiliar urban rituals they encountered on their pilgrimages.

Patricia Zalamea, Universidad de Los Andes
Antiquarian Travels and Imagined Sites in Giovanni Marcanova’s Collectio Antiquitatatum

This paper discusses the full-page images of ancient Rome in the manuscripts of Giovanni Marcanova’s Collectio Antiquitatatum (1465), as related to antiquarian travelers, such as Ciriacus of Ancona, while proposing that the drawings should be interpreted in the context of the mirabilia tradition, a type of medieval guide book
to Rome's sacred and pagan sites. Usually catalogued as a sylloge — a collection of ancient inscriptions — Marcanova's work is in fact a combination of genres, comprising a mirabilia text, the sylloge, a set of quotations, and a glossary. The images of ancient Roman monuments and civic life are depictions of a version of the twelfth-century Mirabilia urbis Romae. This connection has been largely overlooked, and the meaning of these images, often characterized as a fantastic or medievalizing view of antiquity — as opposed to the more objective, archaeological aspirations of Renaissance humanist writings — has not been fully understood.

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Andrew Marvell: Textual Foundations

Sponsor: Andrew Marvell Society
Organizer and Chair: Nigel Smith, Princeton University
Diane Maree Purkiss, Oxford University, Keble College
Digital Marvell: A Database and Eng. Poet. D. 49
This paper will consider manuscripts containing Andrew Marvell's verse in the Bodleian Library, Oxford.

Johanna I. Harris, University of Exeter
Marvell's Epistolary Style and Nonconformist Network
This paper will consider the relationship between Marvell's correspondence and the (geo-)political, social, and patronage networks of leading nonconformist and oppositional figures in the Wharton, Harley, and Harcourt families.

Thomas Roebuck, Oxford University, Magdalen College
Reading Marvell's Latin Poetry in Early Modern England
This paper discusses Marvell's Latin poetry as it is preserved in manuscript and print, with reference to particular learned reading communities in seventeenth-century England.

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Futuristic Epistemologies in Early Modern Literary and Scientific Thought

Sponsor: Medieval-Renaissance Colloquium at Rutgers University
Organizer: Debapriya Sarkar, Rutgers University
Chair: Gerard Passannante, University of Maryland, College Park
Scott Maisano, University of Massachusetts Boston
Truth Unveiled by Time: Shakespearean Romance and the Scientific Revolution
There is a paradox at the heart of the early modern maxim “truth is unveiled by time.” If truth emerges over the course of decades, centuries, and millennia, then Shakespeare and his contemporaries (e.g. Bacon, Brahe, Galileo, and Kepler) must remain open to the possibility that new matters could come into their awareness about which the ancients knew nothing and/or whose existence the old authorities had explicitly rejected. By the same logic, however, new discoveries, especially those made possible by new inventions, were untrustworthy because truths which had not withstood the test of time were no truths at all. They were merely “news.” Shakespeare's solution to the problem of the “new science” — how to prove that something new could also be something certain or true — is to invoke its novelties in a series of future histories: Pericles, The Winter's Tale, Cymbeline, and The Tempest.
Debapiya Sarkar, *Rutgers University*

“Endlesse worke”: Baconian Method and Early Modern Romance

In the *Novum Organum*, Francis Bacon formulates an inductive scientific method, which indefinitely defers truth and relies on processes of accumulating and assembling knowledge. In this paper, I argue that this inductive method enacts a futuristic, possible epistemology through a series of techniques based on prediction, revision, digression, and error. In this way, I propose that Bacon's method is procedurally similar to an early modern “romance”: an “endlesse worke” (Edmund Spenser, *The Faerie Queene*) that defers fulfillment, and in which digression and error are central to the revisionary process and not in opposition to it. By drawing on the “imperfected” aphorism, the “initiatory style” in *De Augmentis*, the “not perfected” *New Atlantis*, and the futuristic lists in *Novum Organum*, I argue that despite his deep suspicion of the associations between words and things, Bacon’s methods emerge from their constant engagement with “poetic” notions of reference and “literary” epistemologies.

Michael C. Clody, *University of Houston-Clear Lake*

The “sad friends of truth”: Historicizing Loss

Francis Bacon’s *Instauration* — the recapturing of what was lost by starting anew — carries with it a regrettable difference from the perfection it wishes to restore, a loss emphasized by Bacon’s frequent references to the fall of both mankind and Babel. If, as Amos Funkenstein has argued, the Body of God is disseminated differently in discourse, it is in what Burton terms its “decayed image,” and we might productively think more about what Milton, in *Areopagitica*, calls those “sad friends” that, in their quest to remember Truth, imitate “the careful search that Isis made for the mangled body of Osiris.” While mythological resurrection looms on the horizon, its hope is predicated on that which is lost. My essay will consider the methodological implications of pairing such a melancholic notion with Benjamin’s sense of history.

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**RETHINKING THE BOUNDARIES OF HUMANISM II**

**Organizers:** Martin Eisner, *Duke University*; David Geoffrey Lummus, *Yale University*

**Chair and Respondent:** Christopher Celenza, *The Johns Hopkins University*

**Adrian Randolph, Dartmouth College**

The Posthumanist Centaur

The word humanism comes to us with a range of meanings, all clustering around the core “human.” Taking as a challenge some recent thinking about posthumanism, this essay explores the conceptual territory defined by Renaissance fascination with pictorial hybridity, especially the representation of figures that mingle the human and the non-human. I shall focus on the figure of the centaur, especially but not only as it appears in the famous painting by Sandro Botticelli, which shows the hybrid creature apparently tamed by an armed woman. Considering the pictorial centaur and its meanings in light of posthumanism means, I believe, reconceptualizing what humanism may mean when used as a descriptive category for art.

**Arielle Saiber, Bowdoin College**

“Tra l’uomo e Dio Pitagora ponea”: The Lives in Baldi’s *Vite de’ matematici*

In his *Vite de’ matematici* (ca. 1587–90), poet, linguist, historian, theologian, and mathematician Bernardino Baldi pieced together elements in the lives and works of approximately 200 mathematicians from Thales to Clavius (and to Guidobaldo del Monte in the briefer, later *Cronaca*). Like earlier “books of lives,” Baldi penned brief biographies of remarkable figures — celebrating, critiquing, and commenting on their accomplishments. Less present in Baldi’s *Vite*, however, are descriptions of the personhood and actual lives of many of these mathematicians. Lack of time and access to anecdotes and character information, while factors, were not the sole reasons for this absence. This paper explores the humanness of the mathematician...
in Baldi’s *Vite* — and the lack thereof — and what role the ideals of the *studia humanitatis* played in narrating the story of the individuals who populated the world of mathematics and “from whose industriousness” the world has so greatly benefitted.

Alexia Ferracuti, *Yale University*

**The Hybrid Humanist: Comedy as Intellectual Pursuit in the Early Seicento**

In the early Seicento, such Italian figures as Flaminio Scala and Giovan Battista Andreini, in their attempts to ennoble the cultural status of the comic actor, began to advocate and embody the development of the actor-intellectual. Coinciding with their pursuit of cultural legitimacy was their professional dedication to theatrical endeavors that consciously hybridized genre, as well as gender, especially in light of the recent emergence of female actresses onstage. From our perspective as well as from their own, in what way are such figures “humanists”? What image of the “human” do they present onstage? How does their mixing of genres — and genders — extend and yet greatly depart from the vulgarization of culture initiated by Quattrocento humanists? In what ways are they referring to and refashioning figural icons and notions of transformation inherited from antiquity? How did their intimate affiliation with the performance tradition of commedia dell’arte shape their humanistic innovations?

10236

*Grand Hyatt*

*First Floor, Suite 184*

**DANTE AND THE LATE RENAISSANCE**

*Chair: Andrea Aldo Robiglio, Katholieke Universiteit Leuven*

Margaret M. D’Evelyn, *Principia College*

**Dante and Daniele Barbaro**

Best known as a patron of the architect Andrea Palladio, Daniele Barbaro remains famous for his *Commentaries* on the ancient Roman writer, Vitruvius, illustrated by Palladio and published in Venice in 1556 and 1567. This paper will examine some of the ways and “whys” Barbaro provided a broad poetic framework for the *Commentaries* with aptly inserted passages from Dante Alighieri’s *Commedia*, and suggest that the literary underpinnings of the *Commentaries* perpetuate a basic insight of Francesco Colonna’s *Hypnerotomachia Poliphili*, published in 1499 in Venice, and known and read by Barbaro. The altruism of the poetry and of Barbaro’s introductory remarks transcends Vitruvius’s observation that in poetry the interplay of characters adds a level of interest normally missing from architectural writing. Colonna had made efforts to bring poetic qualities into his architectural writings, and Barbaro’s ongoing dialogues with Dante, Vitruvius, Alberti, and Pliny in the *Commentaries* achieved a similar intent.

Judith B. Gregory, *Independent Scholar*

**Giorgione and the Aldine Dante**

Giorgione’s brief, yet brilliant, career as a painter coincided with the flourishing of the Aldine Press in Venice. In addition to classical Greek and Latin texts, carefully edited and without commentary, Aldus Manutius printed important vernacular texts given the same editorial attention, beginning with the Aldine Petrarch (*Il Canzoniere*) in 1501 and the Aldine Dante (*Le Terze Rime di Dante*) in 1502, both edited by linguist and writer Pietro Bembo. After considering the circumstances of the publication of the Aldine Dante and the part it played in Bembo’s linguistic agenda, this paper focuses on elements in Giorgione’s paintings that appear to respond directly to aspects of Dante’s text, including the writer’s vernacular poetics, as well as his references to the classical past and classical mythology.
The Dante Heritage, or the Concept of the Artist as the Chosen Mediator of Divine Truth

According to many art historians, such as Hans Belting, a process of emancipation affects both the work of art and the status of its creator in the Cinquecento, which in turn gives rise to what has been tellingly expressed as the divinization of the artist. This paper argues that, rather than mirroring the ongoing process of secularization, the “artista divino” is rooted in a self-fashioning that focuses on the sacred significance of painting. Through a close reading of art theoretical texts (especially Vasari and Varchi) and of the painters’ (especially Raphael’s and Michelangelo’s) various methods of self-reflection, the paper explains both how and indeed the extent to which the concept of the artist as an autonomous, God chosen mediator of divine truth is inspired by a perceptive reception of Dante’s self-fashioning as well as reflection on the use of artistic means in the Comedy.

IMAGINED BODIES OF THE ITALIAN WARS

Organizer and Chair: Jessica Goethals, New York University

Gerry P. Milligan, CUNY, College of Staten Island
“Incredible” Women in War: The Donne Illustri of Giuseppe Betussi
Giuseppe Betussi added an additional fifty-one biographies of women when he translated Boccaccio’s Donne illustri in 1545. His project was one that explored the relation of class and gender in warfare, particularly during the Italian wars that raged around him. This paper will discuss several of Betussi’s women in war, women who at times served to highlight the degradation of Italian masculinity, and at others served as models of ideal behavior for his female readership. We will particularly observe the ways that class distinctions determine the representation of the virago’s body, and how this body becomes itself a symptom of the atrocities of war.

John Gagné, University of Sydney
Cut to Pieces: Wounds, Fragmentation, and Personhood in the Italian Wars
To rout one’s enemy on the Renaissance battlefield was, in most European vernaculars, to “cut them to pieces.” In the view of early sixteenth-century observers like Guicciardini, the Italian Wars introduced an era of particularly spectacular carnage. Given such perceptions of new atrocities, this paper investigates the corporate and personal implications of bodily injury for the Europeans who fought in, and were inadvertently drawn into, these conflicts. The aim here is twofold: first, to recreate the sensory worlds of violence as expressed in texts and images of aristocratic warriors, mercenaries or foot soldiers, and “innocent bystanders.” How did different groups interpret and represent their scarred and broken bodies? Second, the paper evaluates the changes occasioned by the wars in medical practice by interpreting surgeons’ fieldbooks, hospital records, and prostheses.

Gianni Cicali, Georgetown University
Poggi and His Theater between the War of Siena and the Inventio Crucis
This paper examines a mid-sixteenth-century theatrical work, La Cangenia, by Beltramo Poggi, a Florentine playwright and poet. The Cangenia is a tragicomedy published in 1561 from an earlier manuscript version of 1555 and dedicated to Francesco de’ Medici. The text contains a complex web of political references alluding to the war with Siena. When we compare the published version with the respective manuscript, we discover that Poggi, an author who has been largely ignored by scholars, is in fact quite a capable dramatist aware of the political, artistic, and religious needs of the Medici. In my paper I will analyze both the manuscript of the 1555 and the edition of 1561 of the Cangenia to illustrate Poggi’s hidden political message, which reflects some of the Medici’s diplomatic guidelines, after the fall of Siena in April 1555.
Lauren Shook, University of North Carolina at Greensboro

Unity and the Female Body in Elizabeth Cary’s *The Tragedy of Mariam*

Elizabeth Cary’s *The Tragedy of Mariam* provides an opportunity to explore gender’s influence on genre. Scholars often recognize that Cary’s choice of Senecan closet drama permits her to critique patriarchal structures without discussing how the conventions of the genre allow for this. However, I argue that Cary selects the genre of neo-Senecan tragedy because its desire for structural unity lets her critique patriarchal social and literary structures. I suggest that Cary conflates the structural unity of neo-Senecan tragedy with cultural discourses about the male body as unified and orderly, using gender constructs to subvert patriarchal structures that rely upon a disorderly, disunified female body. Cary uses Mariam’s unification of her mind and body to reveal how unity actually disrupts the play’s social order and threatens the tragic genre. Ultimately, Cary reveals the unified female body to be disruptive of patriarchal structures and incompatible with early modern concepts of tragedy.

Nathan Tinker, New York Biotechnology Association

“Let’s right the living and the dead”: *Pompey*, Politics, and Nostalgia

*Pompey* is a key text in terms of the sexual-textual politics of the Philips coterie. It is important historically both as the first new heroic tragedy to be professionally performed in Britain after the reopening of the theaters, and as the first drama by a woman to be acted on a British public stage. In its social context it functions as both a literary and a political document produced within the relatively tight confines of Restoration Dublin’s elite political and social circles. Thematically, *Pompey* touches on treason, regicide, and the power of moral character in politics, topics that resonated with the force of recent history among Restoration audiences. The songs turn Corneille’s self-reflexive and inward looking play outward in a radical disruption that returns attention to the character of Pompey and thus to his story’s historical and political parallels with the Stuarts.

Bernadette D. Andrea, University of Texas at San Antonio

The Female Wits Stage Islam: Transculturation and the Imperial Imaginary

This paper focuses on plays by Delarivier Manley and Mary Pix with explicitly Islamic themes. Manley’s *The Royal Mischief* (1696) expands on *The Travels of Sir John Chardin into Persia and the East Indies* (1686), and Pix’s *Ibrahim, the Thirteenth Emperor of the Turks* (1696) draws on Paul Rycaut’s *The History of the Turkish Empire* (1687). Continuing this interest, Manley’s *Almyna* (1706–07) responds to the first full English translation of *1001 Nights, or the Arabian Nights Entertainments* (1704–17), and Pix’s *The Conquest of Spain* (1705) engages the history of Islamic Spain recounted in *The Life of the Most Illustrious Monarch Almanzor* (1693). I analyze this cluster of plays by considering their engagement with discourses of empire during the transitional period when the Ottoman empire began to decline after a pivotal defeat in 1699 and the British empire began to consolidate its holdings in the West and East Indies.
C. Jean Campbell, Emory University
Memorial Practice and the Matter of Life and Death in Vasari’s First Age
This paper will take up the question of the function of the discontinuities that Vasari and his collaborators built into the progress narrative of the Lives. Specifically, I will consider how and toward what ends the eschatological structure of the Lives as a whole — which sees beginning and end, death and rebirth, in a single moment — informs the portrayal of the artists of the first age. The goal is to describe how Vasari and his Florentine contemporaries invented their origins within a medium they made viable by adopting a memorializing perspective, and elaborating the techniques/genres they associated with the artists of the first age. My focus in this paper will be on Vasari’s understanding of the sustaining relation between allegory, the modern origins of which associates with Giotto, and lyric poetry, the ever-present death of which Vasari associates with Simone Martini.

Walter Stephens, Johns Hopkins University
Greeks, Goths, and Barbarians in Annius of Viterbo
A major purpose of Annius of Viterbo’s programmatic imitation of Godfrey of Viterbo (d. ca. 1196) and Jacobus de Voragine (d. 1298) was to oppose and neutralize the influx of Greek philosophy and historiography that crested between 1450 and 1500 in the numerous translations into Latin made by Italian humanists. Representations of the distant past in Diodorus Siculus, Herodotus, Diogenes Laertius, and the Corpus Hermeticum posed implicit threats to the tidy medieval schemes of chronology and history that Annius wished to vindicate. By pushing chronology even further back in time, Annius “revealed” Greek and Roman culture as a massive hoax, and ironically turned Greek literature against itself. Far from being scorned, Annius’s history-upside-down inspired two hundred years of fictional history throughout Western Europe.

Dale Kinney, Bryn Mawr College
Persistence and Discontinuity in Roman Churches
Palladio’s “Descritione” of the churches of Rome contains 121 buildings, most of which go back to early Christian or medieval foundations. The great majority of them are presented as instances of unexamined continuity. Discontinuity occurred when a new, “authored,” historically situated design was created, as with New St. Peter’s; otherwise the churches persisted as temporal amalgams without architectural or aesthetic specificity. This paper will consider fifteenth-century interventions in medieval Roman churches as indices of their authors’ perceptions of their “originary” style. For example, the addition of a colossal coffered ceiling and vaulting over the aisles in Santa Maria Maggiore transformed the medieval aspect of this basilica; was this the inadvertent result of an attempt to restore originary grandeur, or a deliberate reformation of a style seen as insufficiently antique?
**Thursday, 22 March 2012**

1:15–2:45

**10302**

Grand Hyatt

Independence Level,

Independence C

**BUILDING EMPIRE: THE LEGACY OF THE CATHOLIC KINGS I: ISABEL OF CASTILE AND QUEENSHIP**

*Organizers and Chairs: Judith Ostermann, Humboldt-Universität zu Berlin; Minou Schraven, Université de Liège*

Jessica Weiss, University of Texas at Austin

**Bringing Burgundy to Castile: Material Culture and the Creation of Queenship under Isabella I**

In turbulent fifteenth-century Castile, Isabel the Catholic recognized the poignancy of courtly rituals in communicating political, military, and economic power. In order to cultivate the self-image of a sophisticated and authoritative queen, she purposefully emulated rituals established by the Dukes of Burgundy through the importation of Flemish material culture. This paper analyzes the role of these objects in the formation of Isabella’s monarchical persona, through their physical form and their use within courtly displays, such as entrances and royal marriages. How efficient was this policy of emulation in the eyes of royal chroniclers and diplomats stationed in Castile? Placing these objects into their sociopolitical context, my study will focus on the cultural ties between Flanders and Castile that lead to the integration of the Netherlands into the Spanish empire in the sixteenth century.

María Morrás, Universitat Pompeu Fabra

**Isabel, A Virgin Queen: Chastity as Legitimation of Female Rulership**

It is generally accepted that the image of Isabel the Catholic (1469–1504) as a virgin queen, which was developed in fifteenth-century *cancionero* literature, was a creation of *converso* poets, a minority which could count on the queen’s protection. Other interpretations argue that her partisans had to overcome the misogynist tropes that attacked female rule, and did so by aligning Isabel with chaste models as opposed to the alleged homosexuality of her brother Henry IV of Castile. However, a closer look at eulogies of other queens in Castile, such as those for Catherine of Lancaster (1373–1418), reveals that this strategy already formed part of female rulership at the beginning of the fifteenth century. Furthermore, in my talk I will also point out how the image of Isabel as a virgin queen was rooted in well-established literary models, in particular those of Dido.

Sven Jakstat, Freie Universität Berlin

**A Victorious Queen: Isabel’s Abandoned Altarpiece for San Juan de los Reyes**

An enormous drawing in the Prado Museum in Madrid presents a plan for the glorious set up of the main chapel of San Juan de los Reyes in Toledo, the monastery founded by Queen Isabel as her and King Ferdinand’s burial site. At a significant spot in the heart of Old Castile it visually and substantially manifested the final victory over her adversaries. An impressive altarpiece was planned as centerpiece of the chapel, including lifesize representations of the kings. Its crucial differences to comparable altarpieces reveal an ambition that went beyond religious performance, and became a clear manifestation of Isabel’s self-fashioning as legitimate Queen of Castile. Even though this plan was abandoned after 1492, it nevertheless openly proves a very conscious use of the power of images to enforce the queen’s political objectives.
THE HISTORY OF THE BOOK AND THE HISTORY OF READING

Sponsor: History of the Book, Paleography, and Manuscript Tradition, RSA Discipline Group

Organizer and Chair: Arthur F. Marotti, Wayne State University

Earle A. Havens, Boston Public Library
Empire of the Book: How Richard Eden Read Martyr’s History of the New World Discovery

The translator Richard Eden was a leading figure in the early modern English movement to build an empire on the model of the Spanish and the Portuguese. The culmination of this effort was twofold. It was manifested, first, by Richard Chancellor’s expedition to locate a northeast passage to China in 1553–54 and, subsequently, by the appearance in print of Eden’s English translation of Peter Martyr’s seminal history of the New World discovery, the Decades of the Newe Worlde (1555). Eden’s translation and repeated exhortations for empire were developed largely out of his reading of the Latin 1533 Basel edition of Martyr’s Decades, which survives with Eden’s own annotations. This paper will explore the sophisticated nature of Eden’s “bibliocentric” imperial enterprise of simultaneously reading, annotating, and translating Peter Martyr’s Decades for the English-speaking world just one year after Mary I married Philip II of Spain.

Steven Zwicker, Washington University in St. Louis
What are Marginalia, and What Are They Good For?

It’s been two decades since Lisa Jardine and Anthony Grafton published their influential essay, “‘Studied for Action’: How Gabriel Harvey read his Livy,” and though it was not the first study of marginal annotation, the essay inaugurated a cottage industry of scholars searching early modern books for signs of readers and reading. We have had, since the Jardine and Grafton essay, a number of other essays and books on marginalia; perhaps it’s time to step back and examine the short history of this scholarship and ask what the study of marginalia has added to our understanding of texts and readers and the world of early modern print.

Brian Cummings, University of Sussex
The Cult of the Book and the Culture of Books

The physical status of books, and the emotional or even bodily power invested in them, has received much less attention than the corresponding world of images. Idolatry and iconoclasm in relation to images are an established field, studied by historians and anthropologists alike. The renewal of iconoclasm at the Reformation accompanies a new focus on the book as an alternative semantic world, not unassociated, perhaps, with the material impact of print. In the English Reformation the replacement was even literal: money saved on images was used to pay for Bibles. However, books were accused on the other side as a new form of idolatry attached to the written word. This paper investigates “the cult of books,” while also asking wider questions about the physical fetishization of written objects both in the first century of print, and in our time, as the age of the book recedes into new cultural confusion.
Learn My Language: Strategies of Medici Patronage in Renaissance Florence

Medici artistic patronage during the fifteenth century was vast, in terms of the numbers of objects commissioned and of their propagandistic scope. We are familiar with considerations of their paintings and sculptures as part of overall decorative ensembles. But we could be more adventurous in thinking about their architectural projects, not as discrete objects housing such works, but as themselves objects within the urban fabric of Florence (and beyond) — as parts, that is, of an overall ensemble (the city) that they sought to control. Seen this way, Medici commissions suggest control of spaces that they themselves did not own and an appropriation of space and place in a manner never before seen in the city. We might also consider what models outside of private family patronage the Medici employed in their projects that would inform our understanding of their carefully calculated self-presentation within the city.

La cara e buona imagine paterna di voi: Ideal Images of Patriarchs for Renaissance Florence

F. W. Kent's authoritative 1977 study of *Household and Lineage in Renaissance Florence* demonstrated the power of patriarchal ideals in making the family Florence's fundamental social institution, and showed how the figure of the father dominated Florentine imaginations. This paper will examine some representations of the father-son relationship influential in the fifteenth century, including the quintessential scriptural meditation on fathers and sons, the story of Abraham's sacrifice of his son Isaac, Feo Belcari's *sacra rappresentazione* on this theme, and the images made by Brunelleschi and Ghiberti for the bronze doors of the Florentine Baptistry. It will also consider more broadly how this primary bond served as the model for other essential social relationships — political, social, and religious — beyond the kin-group.

Sound Patrons: The Medici and Music

Medici musical patronage is usually considered only with respect to polyphonic music and repertory, a view that lends itself to ready comparison with other Italian signori and their aristocratic patterns of patronage. This paper will take a more comprehensive view of their patronage of musicians, including the improvisatory singers with which all three generations of Quattrocento Medici were closely involved. The situation became especially complex in Laurentian Florence with the increased presence of northern musicians and the humanist transformation of improvisatory singing. While cultivation of both musical practices is superficially similar to seigniorial patronage patterns in Ferrara and Naples, Florence exhibits a more complex and decentralized environment, one still conditioned (if less so) by older communal practices and values.
ON THE WORK OF MARCIA HALL III

10305
Grand Hyatt
Independence Level,
Independence I

Organizers: Arthur J. Di Furia, Savannah College of Art and Design;
Ian F. Verstegen, Moore College of Art and Design

Chair: Tracy E. Cooper, Temple University

Respondent: Marcia B. Hall, Temple University

Anne H. Muraoka, Old Dominion University

Bridging the Distance: Paleotti, Caravaggio, and the Sacred Image
Marcia Hall’s long engagement with Post-Tridentine sacred images has opened up new contextualizing avenues of research and dialogue on the intricate and determining relationship between Counter-Reformation theory, practice, and style. This paper examines how Caravaggio fulfilled not only the demands of the Church for sacred images that would “excite” the emotions and devotions of the faithful, but how he also realized Cardinal Gabriele Paleotti’s vision for sacred art that adhered to the precept of “truth to nature” as outlined in his 1582 Discorso intorno alle imagine sacre e profane. Paleotti’s advocacy of naturalism was based upon the need to “bridge the distance” between the past and the present, the known and the unknowable, God and man. This paper demonstrates that Caravaggio’s plebeian style and Paleotti’s prescription for natural and tangible sacred images were intended to achieve a mutual goal: to reach the general populace.

Ian F. Verstegen, Moore College of Art and Design

Marcia Hall’s Work as a Medial History of the Renaissance
In her work, and especially Color and Meaning and The Sacred Image in the Age of Art, Marcia Hall has provided a sensitive basis for a media history of the Renaissance. Arriving “from below,” working practice, and actual commissions, her approach contrasts with typical media approaches to the Renaissance “from above” via the print revolution or introduction of perspective. In this way, she lays the groundwork for a media history of the Renaissance that is introduced from within and satisfactory to specialists in the field. By utilizing basic concepts from media theory and my own research on Federico Barocci, originally supervised by Prof. Hall, I sketch some basic concepts. It is hoped that this survey can open the door to a unified media history that joins with typical surveys or archaeologies of media and also make concepts from media studies more relevant to historians of Renaissance art.

Dana Prescott, Civitella Ranieri Foundation

Marcia Hall and the Contemporary Artist
Few writers of art history are able to capture a reading audience of practicing artists. The alienation between those who talk about art and those who make art is legendary. Marcia Hall, from Color and Meaning onward, has made clear a profound understanding of the physical making of objects and the painstaking processes of artists and their materials. I will address Marcia’s alignment with the contemporary practice of art and her relevancy to today’s artists. Catalogue text for artist Lisa Yuskavage will be drawn upon. Marcia’s profound understanding of how artists think, and how that understanding informs her work, will prove how she uniquely connects, in speaking of the past, to the makers of the present.
NEO-LATIN INTERTEXTUALITY II

Sponsor: Societas Internationalis Studii Neolatinis Provendis / International Association for Neo-Latin Studies

Organizer: Philip Ford, University of Cambridge, Clare College

Chair: Clare M. Murphy, Arizona Center for Medieval & Renaissance Studies

Rodney J. Lokaj, Università degli Studi di Roma

Intertextuality in the Circle of Baldassare Castiglione

The critical edition of Castiglione’s Latin works aims to address the author’s poetic production beyond the ideals and idealizations expressed in Il libro del Cortegiano, raising issues of intertextuality not only regarding the classics, but also Castiglione’s own contemporaries. One of these, Pietro Bembo, is well known to modern criticism. If, however, his Neo-Latin production still remains relatively unknown today, the thoughts expressed in Latin poetry by others, namely Castiglione’s wife, Ippolita Torelli, and his friend or lover, Domizio Falcone, remain decidedly obscure. Their works have never been published, much less analyzed in the light of the early Cinquecento poetical debate. Seeing that a veritable net of crossreferences and semiprivate allusions has emerged among the members of this unusual sodalitas, the aim of the paper will be to discuss intertextuality both in how these writers variably react to the classical tradition, and, more interestingly, in how they poetically react to each other.

Annette Tomarken, Independent Scholar

Borrowed Nonsense: The Nugae Venales and the Prologues of Bruscambille

Collections of facetiae were extremely popular in Europe throughout the seventeenth century and beyond. Among the most frequently reissued were the Nugae Venales. These short pieces, published in Latin, were playful, satirical, and frequently scatological. They were presented as a “thesaurus ridendi & iocandi.” Several of these texts are in fact borrowed from prologues composed by the first French stand-up comedian, Bruscambille, an actor in Paris from ca. 1609–ca. 1630. His work combined learning and popular culture, appealing to all levels of society. Several sections of the Nugae Venales are borrowed in their entirety from the French prologues. Topics such as cuckoldry, folly, and whether a crepitus is a spiritual entity reappear in the Nugae, sometimes virtually unchanged, even including on occasion the actor’s asides to his audience. I shall examine the process whereby the Neo-Latin author translates and adapts for a written, published text his French theatrical source.

MYTHOLOGY AND RELIGION IN RENAISSANCE ART I

Sponsor: Association for Textual Scholarship in Art History (ATSAH)

Organizer: Liana de Girolami Cheney, University of Massachusetts Lowell

Chair: Tina Waldeier Bizzarro, Rosemont College

Charles Burroughs, Case Western Reserve University

Venus Takes Charge and Flora Crosses Over: Botticelli’s Primavera

The complexity and subtlety of mythological reference, or rather literary allusion, in the Primavera has long been recognized. Specifically the right hand of the painting, the episode of the rape of Chloris by Zephyr and her transformation into Flora,
is taken from Book Five of Ovid’s *Fasti*, which deals with the Roman festivals of the month of May and their origin. The calendrical structure of the *Fasti* is also suggestive with regard to the ordering of the painting, though in fact the sequence of elements in the poem is markedly disturbed in the painting. I argue that the *Fasti*, as a work of literature rather than a mine for imagery, is crucial for the *Primavera* as a whole.

Jeffrey M. Fontana, *Austin College*

**The Renaissance of the French Medal and the Revival of Pictorial Relief**

During the second half of the nineteenth century, European and American sculptors reinvigorated their art through close study of Italian Renaissance models. Sculptors responded to fifteenth-century bronzes especially, which prompted a return to lost-wax casting. French “Neo-Florentines” led the way in the 1860s, and inspired Augustus Saint-Gaudens — prominent sculptor of the American Renaissance — and the British New Sculpture movement. The late century also saw artists crossing media and a commingling of fine and applied arts, on the model of Renaissance artist-designers. France became the world leader in medallic art at this time as a result. This paper examines the “renaissance” (a period term) of the struck medal and cast medallion in the context of Italophilic sculpture, with special attention focused on the reviver of the plaquette, Louis-Oscar Roty. Roty’s rectangular plaquettes drew upon Florentine *rilievo schiacciato*, blurring boundaries between painting and sculpture in the spirit of both eras.

Maureen Pelta, *Moore College of Art and Design*

**Surveying Correggio and Dispensing (with) Fame**

Despite his relatively short career, Emilian painter Antonio Allegri da Correggio (1489–1534) was one of the most influential artists of his generation, creating religious paintings that served among the most preeminent visual prototypes for Counter-Reformation art in Italy. Yet even the most casual survey of standard art history texts over the last half century, from sweeping works like that of Mrs. Gardner and her ilk to recent editions of more specialized classics like Frederick Hartt’s Italian Renaissance Art, indicates that Correggio’s place in the history of art is not merely dwindling but in danger of disappearing, altogether. This paper will explore Correggio’s relatively recent displacement within the art historical canon and interrogate the circumstances of his “disappearance” — his diminishing role in our narrative histories — during a period that has simultaneously produced some of the most extraordinary scholarship and international exhibitions ever devoted to the artist.

10308

**EXPOSING THE MALE NUDE IN EUROPEAN ART, 1430–1640**

*Grand Hyatt*  
*Independence Level,*  
*Lafayette Park*

Organizer: Allison Stielau, *Yale University*

Chair: Aaron Hyman, *Yale University*

William Hood, *Oberlin College (emeritus)*

**The Nude in the Piazza**

Around 1430 Donatello created the first freestanding, lifesize male nude statue seen since the close of classical antiquity. Donatello’s invention thus restored the centrality of the male nude to the visual arts in Italy, and particularly in Florence. Because the male body is the irreducible nucleus of representation in the classical tradition, this paper will argue that most of what we mean by “Italian Renaissance...
The “Power of Women” and the Post-Coital Man

While images concerned with the “power of women” have been closely studied for their misogynistic warnings about women, this paper will instead focus on the representation of the nude male whose body lies (literally) at the center of these images. The naked, or nearly naked, bodies of Holofernes, Samson, and Sisera are rarely interrogated for their sexual content despite the overtly post-coital postures they are made to adopt. Discomfort in talking about these biblical characters, and their female counterparts, Judith, Delilah, and Jael, as having had coitus in the moments before the male loses his power, has perhaps prevented modern scholars from glimpsing the early modern conventions for depicting the sexualized male body. In order to draw out these conventions, this paper will explore examples from Northern and Italian Renaissance art. Questions of viewership for these images and attention to codes of early modern masculinity will be foregrounded.

Jennifer M. Sakai, University of California, Berkeley

The Erotic Infant Body? Problematizing the Classical Nude in Rembrandt’s Ganymede

Rembrandt’s 1635 painting of a screaming, urinating baby dangling from the beak of a monstrous bird could hardly be further from Michelangelo’s famous drawing of Ganymede as a splayed-legged classical nude embraced by Zeus in the form of an eagle. Yet Rembrandt’s Abduction of Ganymede was the result of an intense engagement with both Michelangelo’s iconic image and a Christian tradition of Ganymede as an infant symbol of the pure soul. In replacing a sexually mature body with that of an infant, Rembrandt exposes the conflicts inherent within the Neoplatonic reading of the male nude by simultaneously insisting upon and disrupting the nude’s erotic content. This paper argues that Rembrandt’s play with conventions in the Abduction was intended to discomfit its original audience, to insight an unease that is now latent in art historians’ inability to attend to the role of the body and of the erotic in this painting.

10309

Grand Hyatt
Independence Level,
Farragut Square

NAAR DÜRER: THE IMPACT OF DÜRER’S VISIT TO ANTWERP ON SIXTEENTH-CENTURY NETHERLANDISH PRINTMAKING

Organizer and Chair: Jessica Buskirk, Technical University Dresden

Jürgen Müller, Technical University Dresden

Dirk Vellert’s Early Etchings

Albrecht Dürer’s visit to the Netherlands greatly influenced the printmaking career of the dean of the Antwerp painters’ guild, Dirk Vellert. Immediately after the German artist’s visit, Vellert began to produce comic etchings, which make sly mockery of the central monument of the Italian Renaissance, the Laocoön. In his portrayal of Bacchus (1522) and a bellowing drinker (1525), Vellert employs the iconic pose of the suffering priest for his clumsy drunks, reducing tragedy to bathos. In my paper, I will argue that Vellert learned this technique of ironic citation from Dürer, who developed the use of hidden quotation as a clever way of responding to his classicist/Italian critics. Further, I will consider whether the use of ironic citation held the same ideological charge for Vellert and his fellow Antwerp Dürer epigones as it did for the German master.
Jessen Kelly, University of California, Berkeley

Lucas van Leyden’s Nemesis

Albrecht Dürer’s print Nemesis — also known as the Great Fortune (ca. 1500) — was instrumental in promoting the image of the classicized nude into Northern Europe. The print had a strong impact on the German graphic arts of the period, inspiring numerous variations that typically augmented the eroticism of their source. In Netherlandish prints, the influence of the image was more muted. Isolated references to Nemesis do appear in works by the Dutch artist Lucas van Leyden. Yet Lucas’s adaptations of the Nemesis tend to eschew its classicism. The most striking among these is his Mary Magdalene (1518), which shows her fully clothed in a visionary space. This paper examines the implications of this iconographic alteration to outline certain limitations to Dürer’s currency in the Low Countries. It also frames a consideration of the 1521 meeting between Dürer and Lucas in Antwerp and its limited repercussions for the latter’s subsequent work.

Bertram F. Kaschek, Technical University Dresden

Begging for Grace? Transformation of the Peasant Motif in the Work of Cornelis Massys

Compared to his famous painting of Jerome, Albrecht Dürer’s prints of peasants had a rather limited impact on Flemish artists of the early sixteenth century. From the journal of his trip to the Netherlands we know that he gave his “new peasant” (an engraving from 1519) to people in Antwerp but his peasant prints would not become consistent points of reference. Nevertheless, Dürer’s peasant imagery seems to have prepared the way for his pupil Sebald Beham, one of the so-called Kleinmeister, whose small-scale engravings of peasants were eagerly adapted by Cornelis Massys in the late 1530s. Cornelis, whose father Quinten Massys Dürer had met almost twenty years earlier, mainly transformed Beham’s peasants into beggars or highlighted the sexual implications of his peasant scenes. I will discuss the genre as a medium to express certain doubts towards contemporary ideals and norms of art and spirituality.

10310

Grand Hyatt

Constitution Level,

Constitution C

TRANSLATING CHINA IN EARLY MODERN EUROPE I

Sponsor: Americas, RSA Discipline Group

Organizer: Ricardo Padrón, University of Virginia

Chair: Christina H. Lee, Princeton University

Wan-Chuan Kao, CUNY, The Graduate Center

Post Cathay: Couriers, Fairies, and the Romance of Tartary

Like Marco Polo, Gaspar da Cruz was fascinated by China’s postal network, and described its horses as “swyfte of foote.” But while missionaries traveled through post-stations, European writers moved Serra — as Cathay, as Tartary — away from history and into romance. Spenser’s Tartars dwell in Fairy Land. John Lane’s Cambuscan sets up horses “for swift intelligence,” and Ariosto’s Ruggiero rides a griffin, evocative of Chaucer’s flying brass steed, “sopra il gran Quinsai.” Shakespeare’s Puck, like postal couriers, moves “swifter than arrow from the Tartar’s bow.” In the eastward drift that collapses historical, racial, and geographical differences, trade is sublimated into fetishes, and Cathay is transformed into an imagined community of Orientalized courtliness. Oberon, in Huon de Bourdeaux, grants Arthur “all the fayryes . . . of Tartare.” When Milton’s Adam surveys “Pauquin of Sinaean Kings,” the quest for the Northeast Passage has end in prophecies of modern imperialism — in fairies’ bower.
Mingjun Lu, *University of Toronto*

Global Silver-Gold Flows: Chinese Resonance in Donne’s “Unfiled Pistolets”

Donne’s “Elegy I: The Bracelet,” compares the Spanish pistolet at once to an animating “soul” and an undifferentiating leveler that debilitates “Gorgeous France” and “mangle[s]” the seventeen provinces of the Netherlands. Other scholars draw attention to the Indian gold implicit in Donne’s economic and financial metaphors, but they approach his Spanish coins from a eurocentric rather than global perspective, ignoring, among others, its Chinese implication. Drawing upon current globalization theory, I argue that Donne’s “unfiled pistolets” evoke the global bullion trade in which Asia, not Europe, plays a central part, because Europe just “used its American money to buy itself ticket on the Asian trains” or “plugged into the preexisting network of intra-Asian trade.” Donne’s image of “Spanish Pistolets,” I will show, captures the impact of early modern global silver-gold flows upon European and English economy, the worldwide ramification of the debasement of Chinese silver in particular.

Diego Pirillo, *Scuola Normale Superiore di Pisa*

Crossing Borders in the Early Modern Book Market: Castelvetro’s Edition of Mendoza’s *Historia*

The 1587 Italian edition of Mendoza’s *Historia*, published in London in collaboration with the Italian religious exile Giacomo Castelvetro, sheds light on the role of the Italian reformers in the dissemination of geographical literature from the Continent to England. In the formative years of the British empire Italian religious exiles such as Castelvetro were decisive in widening the Elizabethan intellectual horizons by introducing a vast range of travel accounts from Catholic Europe to Protestant England. This paper sheds light on the English audience of the 1587 London edition of Mendoza’s *Historia*, and on the theological and political reasons that led the Italian religious exiles to look at the Far East and at the expanding world. Indeed, in their eyes China and the New World served often as examples for questioning the superiority of European moral standards and attacking the intolerance of both old and new orthodoxies.

Andrew Morrogh, *University of Oregon*

Guarini’s Projects for Messina

By 1660 Guarino Guarini had arrived in Messina, then at the height of its prosperity as the second city of Sicily. A Theatine priest, he built the now-lost facade of his order’s church in a Baroque style that was new to the island. Examined more closely, the facade, his first architectural work of some significance, displays both inexperience and remarkable ambition. Guarini’s second project for Messina, for an otherwise undocumented church of the Somascan order, has attracted little notice. I shall argue that the architect designed it in the mid-1660s, i.e., some years after his departure from Sicily. In this project, for the first time, he set out the themes for which his centrally planned church designs are famous. The paper will conclude with a discussion of the role of Sicilian — and, via Sicily, Spanish — influence on Guarini’s work.

**SICILY: ARCHITECTURE AND ART**

1400–1700 I

*Organizer and Chair: Morten Steen Hansen, Stanford University*

**10311**

*Grand Hyatt*

*Constitution Level, Constitution D*

Andrew Morrogh, *University of Oregon*

Guarini’s Projects for Messina

By 1660 Guarino Guarini had arrived in Messina, then at the height of its prosperity as the second city of Sicily. A Theatine priest, he built the now-lost facade of his order’s church in a Baroque style that was new to the island. Examined more closely, the facade, his first architectural work of some significance, displays both inexperience and remarkable ambition. Guarini’s second project for Messina, for an otherwise undocumented church of the Somascan order, has attracted little notice. I shall argue that the architect designed it in the mid-1660s, i.e., some years after his departure from Sicily. In this project, for the first time, he set out the themes for which his centrally planned church designs are famous. The paper will conclude with a discussion of the role of Sicilian — and, via Sicily, Spanish — influence on Guarini’s work.
Paola D’Agostino, Seconda Università degli Studi di Napoli
From Naples to Sicily: Inlaid Colored Marble and Stucco Decoration
Cosimo Fanzago was the cornerstone of Baroque Naples and his artistic influence spread throughout Southern Italy, but did he play a specific role in seventeenth-century Sicilian sculptural decoration? In order to answer this question this paper firstly takes a fresh look at the commission Fanzago received from the archbishop Martin de León y Cardenas to renovate the choir and nave of the Cathedral in Palermo, focusing on the stucco decoration Fanzago designed ca. 1651–53 for the choir, and his inlaid marble designs within the context of the contemporary Sicilian artistic production. Secondly, it discusses the role played by Innocenzo Mangani and Andrea Gallo in “importing” to Messina the newness of Fanzago’s engaging style. Both Mangani and Gallo collaborated with Fanzago in Naples, and were versatile artists skilled in stucco decoration, inlaid marble decoration, and sculpture in mid-seventeenth-century Messina.

10312
Grand Hyatt
Constitution Level,
Constitution E
THE LONG SHADOW OF THE VENETIAN CINQUECENTO III: INTO THE MODERN ERA
Organizer and Chair: Andaleeb B. Banta, National Gallery of Art
Alessandro Del Puppo, Università degli Studi di Udine
Vittore Carpaccio: The Invention of a Painter in Nineteenth-Century Europe
My purpose is to focus on the rediscovery of Vittore Carpaccio by some European artists and critics during the nineteenth century. I will encompass this modern rediscovery into three main lines: 1. the transformation of the Vasarian image of the “narrative painter” under the culture of European Realism of the 1860; 2. the pietistic and religious lecture, founded by A.F. Rio and pursued by John Ruskin; 3. the Symbolist interpretations, followed by painters such Gustave Moreau or Edward Burne Jones and extended by Walter Pater, Maurice Barrés, and Theodor de Wyzewa. These rediscoveries definitively drove the name of Carpaccio into the discourse of modern art history, from Berenson’s Venetian Italian Painters to Ludwig-Molmenti’s monograph (1907). This case reveals the crucial position of Vittore Carpaccio as a clue for the legacy of the Venetian Cinquecento. His modern reputation suggests an original and complex paradigm for the long shadow of the Venetian Renaissance.

Wendy Ligon Smith, The University of Manchester
Conjuring Venetian Costume: The Influence of Cinquecento Paintings in Mariano Fortuny’s Dress Designs
Working in Venice at the turn of the twentieth century, Spanish-Italian designer Mariano Fortuny y Madrazo nostalgically reinterpreted Renaissance dress as referenced in Venetian paintings of the Cinquecento in the Accademia. These paintings served as evidentiary documentation of the textile trade with the near and far East, revealing early visualizations of Orientalist designs that became pervasive throughout nineteenth-century Europe. Many of Fortuny’s printed silk tea dresses and velvet cloaks bear inversions or derivations of specific patterns and colors traced not only throughout his own inherited collection of Renaissance textiles, but also in the paintings of Vittore Carpaccio. In direct opposition to the fashion of Italian futurists, Fortuny’s materialization of Cinquecento clothing provided access for the European modernist to an idealized Venetian past. In this paper I will trace Fortuny’s revival of Renaissance patterns, techniques, and dress design through the medium of Venetian painting.
Rubens Marries Up: Figuring Fidelity and Sex Difference in the Self-Portrait with Isabella Brant

The novelty of Rubens’s imposingly genteel protagonists and Edenic setting is striking in this famous early “self-portrait” of 1609. The likenesses intended for his patrician father-in-law vividly underscore Rubens’s confidence in pictorial self-fashioning as a means of social climbing — not unlike marriage. Thus his socially superior wife functions as a kind of symbol or attribute. Formally, however, her complementary role also recalls Rubens’s amorous pairings of mythological men and women similarly defined by their (un)conventional genders. In Counter-Reformation Antwerp, furthermore, any outdoor composition of which a man and woman were the sole subjects might have been viewed in terms of sex difference, if not, as I will suggest here, as an invocation of the Fall. Self-consciously orthodox, Rubens’s allegory of marriage subtly inverts the compositional language of the popular “Woman on Top” trope notoriously evoked in classical and Old Testament narratives of the devious Powers of Women.

Maria Vitagliano, CUNY, The Graduate Center

The Poem as Picture Gallery: Góngora’s Soledades

Góngora’s Soledades contain an encyclopedic array of painterly images rendered in verse such as landscapes, portraits, and still lifes, along with ekphrases of well-known paintings such as Titian’s Rape of Europa, prompting critics to compare the text to an imaginary art gallery. This paper examines the Soledades in light of seventeenth-century visual culture, namely art collections and their spaces, including the intimate studiolo, which became sites of cultural discourse and subject matter for a new genre of painting, the Flemish “peintures des cabinets.” My purpose is to illuminate the ways in which the text hinges upon seventeenth-century visual culture to act as a vehicle of self-fashioning that blurs the boundary between the plastic and literary space. The poem will be examined in light of paintings such as Titian’s Rape of Europa and Velázquez’s Las Meninas as well as representations of gallery spaces and discourses pertaining to art collections.

Luis Miguel Ribeiro de Oliveira Duarte, University of Porto/CITCEM

Who Are They? What Was Their Message? The Mystery of the “Painéis de S. Vicente”

The paintings known as “Painéis de S. Vicente” (Lisbon, Museu Nacional de Arte Antiga) present a formidable challenge to historians. Though their author, Nuno Gonçalves, is commonly established, doubts remain about the original sequence of the six panels, about the meaning of the composition (and the central character), about the date of the work, and, mostly, about the characters represented. An extraordinary gallery of deep, serious men, representative of the whole society and of the king’s court, probably of the second half of the fifteenth century and depicted in vigorous Flemish style, challenges us: if only we could know for sure who they are, and what they want to say to posterity...
E. Eugene Hughes, Allegheny College

The “Hélisennian” Monastery: Building Projects in Hélisenne de Crenne’s *Angoisses douloureuses*

The conclusion of Hélisenne de Crenne’s *Les Angoisses douloureuses qui procedent d’amours* (*The Torments of Love*) recounts the deathbed confession and subsequent voyage to “les champs Hélisiens” (Helysian Fields) by the eponymous protagonist Hélisenne and her lover Guénélic. Moved by this spectacle, Guenelic’s companion Quézintra transforms from most virile and Christian knight to an adorer of all things amorous. He then aids the gods in publishing Hélisenne’s tale and reproduces the narrative on the lovers’ tomb, embracing the literary arts that he scorned throughout the novel. Quézinstra builds a chapel and his “perpetual residence” on the burial site, becoming the first “Hélisennian” monk. This paper will consider the building projects in *Les Angoisses* in relation to other “monumental” works, such as Olivier de La Marche’s *Le Chevalier délibéré*, Jean Lemaire de Belges’s *Le Séjour d’Honneur*, and Jean Bouchet’s *Le Temple de Bonne Renommée* and *Jugement poétique de l’honneur femenin*.

Alani Rosa Hicks-Bartlett, University of California, Berkeley

Gender, Generation: Interpellation, Repetition, and Displacement in the Sonnets of Louise Labé

Bloom’s theorization of the “anxiety of influence,” and its reformulation by Gilbert, Gubar, and Rich, elucidates the process of writing and rewriting, or imitation and (re)iteration found at the heart of Louise Labé’s poetic process. Judith Butler’s response to Derrida’s analysis of citationality and iterability, which stresses the importance of performativity to language and identity, enhances understanding of the authorial challenges in Petrarch’s *Rime sparse* and Labé’s sonnets. Focusing on the generational capabilities of the female body and metaphors of maternity, this study examines the citational process as constitutive of Labé’s identity qua generator of her text. From destabilizing repetitions that recall and amend to acerbic and jovial parodies, her sonnets not only dramatize the necessarily iterative nature of poetic creation, but flaunt her successful departure from the male predecessor she dislocates as she probes the matrix of gender relations that circumscribes the production of a new, female literary selfhood.

Emily Rose Cranford, University of North Carolina at Chapel Hill

Montaigne’s Monstrous Monument: La Boétie, Imagination, Maternity, and the Essais

Michel de Montaigne opens his *Essais* (1580) with the infamous statement, “Je suis moy-mesmes la matiere de mon livre” (1.0.3). In this way, Montaigne materializes and feminizes textual generation by evoking the Latin roots of *matière* — *materia* (matter) and *mater* (mother). This paper explores the ways in which Montaigne creates a textual kinship community between himself, his book, and Etienne de La Boétie by inscribing early modern notions of corporeal reproduction into his writing process. Indeed, he calls his *Essais* a monstrous child and links himself to the maternal by associating his writing process with idleness, materiality, and the monstrous disorder of the maternal imagination. This paper considers the ways in which Montaigne manipulates early modern notions of reproduction and monstrosity by weaving La Boétie’s text, memory, and “semence” into the *Essais* — the result of which is a monstrous monument to La Boétie.
Chair: Adam G. Beaver, Princeton University

Marina S. Brownlee, Princeton University

Huartede San Juan's Skeptical Examination of Men's Wits

Huartede San Juan's influential Examination of Men's Wits (1575), is routinely invoked in the context of Don Quijote's madness. Huarte's widely known acceptance of the viability of Galen's humoral theory is indisputably valorized at the beginning of Cervantes's text. Yet the Examination involves much more than positivistic transmission of Galenic paradigms. The impact of Huarte's contribution to the development of skeptical thought in the early modern period still remains to be appropriately recognized. He writes, for example: “if we gather one hundred men of letters and put a particular problem to them, each one will come to his own conclusion” and that “the same proof will convince a man at one time, but not at another.” My paper explores the implications of such inescapable perspectivism, of his belief in the deceptiveness of language, and of Aristotle's claim that language is not connected to or derived from reason.

Ignacio Navarrete, University of California, Berkeley

Cervantes, Boccaccio, and Verisimilitude

The priest who reads “El curioso impertinente” aloud comments that it lacks verisimilitude because no man would risk encouraging the seduction of his own wife. This judgment, although in the language of neo-Aristotelian theory of epic and romance, transforms verisimilitude away from issues of marvelous intervention, and towards psychological acuity. The pronouncement is further motivated by the nature of the story, an Italian novella with generic roots in the Decameron. The Italianism of the “Curioso” includes geographical location, social environment, and plot, an erotic beffa that misfires. Its workings thus depend on psychological verisimilitude: through the priest’s comment, Cervantes offers a reading that privileges acuity over invention, and contemporary bourgeois environment over an antique, exotic, or courtly milieu. Implicitly locating Boccaccio at the head of the modern novel tradition, Cervantes sacrifices the actual variety of the Decameron. Cervantes’s story and critique together constitute a foundational statement of the new genre.

Montserrat Pérez-Toribio, Wheaton College

Female Workforce in Early Modern Spain: Alonso de Castillo y Solórzano’s Teresa de Manzanares

While the occupations of fictive male characters have often been addressed in literary criticism, little critical attention has been paid to the representation of women’s work in early modern Spanish literature, this despite their frequent appearance in period texts. In this essay I will explore how the depiction of feminine labor in the female picaresque genre offers a textual reconfiguration of the categories that define the social function of women, both in the public and the private spheres. The female picaresque literature has been interpreted as a misogynistic genre in which female characters are depicted as dangerous subjects to the moral order of the Republic. In Teresa de Manzanares, Solórzano portrays the pícara not only as evil but also as productive subjects, who paradoxically exemplify the masculine virtues that men are said to lack and thus are acknowledged as active participants in a superior moral and material economy.
Holiness and Humanism: Leon Battista Alberti between Florence and Rome

This paper investigates Alberti’s relation to Italian humanist ideas after 1450, as they pertain to the interplay between classical erudition and religious insight. As a source text I will draw upon Alberti’s Latin novel *Momus*. While scholars have often interpreted this work as a commentary on the papal court of Nicholas V, I will explore the way it reveals Alberti’s thinking on the correspondence or disparity between the secular and the sacred, with a view toward the treatment of this theme in the writings of Marsilio Ficino and Cristoforo Landino.

James K. Coleman, *The Johns Hopkins University*

Landino’s Orpheus between Divine Frenzy and Civic Eloquence

Through the mouth of his Albertian interlocutor in the *Camaldolese Disputations*, Cristoforo Landino quotes from the *Orphic Hymns* and interprets them Platonically. This text and others reveal that Landino was strongly influenced by Ficino’s conception of Orpheus as a poet-theologian inspired by Platonic frenzy. Yet within Landino’s works this Ficinian, contemplative Orpheus coexists with another Orpheus, this one of Horatian pedigree: the master of eloquence whose ability to charm beasts with his voice represents (according to Landino’s interpretation) the capacity to lead men toward civic virtue. In this paper, a close consideration of these two aspects of Landino’s Orpheus will lead into an analysis of the creative tensions that emerge in Landino’s critical works through his use of theories of poetics deriving both from the Platonic tradition and from Horace’s *Ars poetica*.

Federica Signoriello, *University College, London*

Ficino’s *De amore* and *Theologia Platonica* in Pulci’s *Morgante*

Pulci is best known for his comic poem *Morgante* and the sonnets whose parody of religion caused, it is believed, his isolation from the Medici court. The second part of *Morgante* is often read as a homogenous unit, yet I propose a rereading that suggests otherwise and, significantly, warrants a redating of final cantos. This changes our biographical knowledge of Pulci and also opens the text to an altered reading of the relationship with Marsilio Ficino: Pulci’s poem does not parody Ficinian texts, but Ficino’s influence is deeper than critics have until now assumed. Textual links between *Morgante* and *De christiana religione* have been discussed before; I take these links and, with the new biographical information, propose a reconceptualization of Pulci’s relationship with Ficino and Ficinian philosophy. This paper forms part of an attempt to shed light on the understudied relationship between the *Morgante*, the *De amore* and *Theologia Platonica*. 
Bodies by Analogy in Lucretius, Hutchinson, and Milton

Recent work on Lucy Hutchinson has drawn attention to the apparently contradictory mix of Calvinism and Epicureanism found in her poetry. Hutchinson was an early English translator of Lucretius’s *De Rerum Natura* and a trace of the Epicurean philosophy remains visible below the surface of her religious poetry. But Epicureans propounded a subtle doctrine, upholding the existence of the gods while denying the concept of immaterial spirits. To the gods they attributed “quasi-bodies,” analogous bodies with sufficient heft to enter the mind and imagination and make impressions as simulacra. I extend this analysis to Milton, whose Lucretian affinities have also come under scrutiny in recent years. Both poets repudiated atheism while responding to a shift in thinking in the seventeenth century, under the pressure of science and theology, that made the medieval commitment to a notion of God emptied of all material attributes increasingly difficult to sustain.

Matthew E. Rea, *University of Alberta*

Dismembering the Image of God: Amputation Narratives in Early Modern Surgical Texts

The writing found in early modern surgical texts was typically didactic and instructional, designed to educate students on surgical practice. Amputation, however, was frequently accompanied by narrative and anecdotal evidence. These anecdotes humanized patients, invoked religious and devotional language, and instructed surgeons to pray before and after the procedure. The break from didactic to anecdotal writing can be traced to the permeation of Christian perspectives of the body in surgical writing. The Christianized body maintained itself as the image of God: whole, complete, and seamless. Because amputation frustrated Christian ideals of bodily wholeness, surgeons required a different language and rhetoric to describe the act. In this paper I argue that narrative and anecdotal evidence was the only way for surgeons to appropriately describe amputation within the Christian context of bodily wholeness. By narrating the amputation to emphasize prayer and piety, surgeons transform amputation into a sacred act.

Georg Palma’s Library: Local Knowledge in Sixteenth-Century Medicine

In the sixteenth century, Georg Palma (1543–1592), municipal physician in Nuremberg, put together a collection of more than 800 books, which he bequeathed on his death to the recently founded municipal library. Examining his marginalia, note-taking, and the personal records of his own medical practice, my paper reconstructs Palma’s reading practice as a subset of his medical activities. I argue that Palma used his library in a way that falls between medical theory and medical practice, as well as between theoretical conceptions of orality and literature. Although the library is, perhaps, the quintessentially literate institution, Palma’s carefully constructed collection reflects a strong awareness of local medical knowledge. For
Palma, and I argue for municipal physicians more generally, even as the sixteenth century standardized and regulated transmission of medical knowledge, educated physicians folded into learned theory medical practices that were environmental and historical, local and traditional.

Bianca Morganti, *Universidade Federal de Sao Paulo*

Petrarch’s Defense of Poetry and Cicero’s *Pro Archia*

In the first book of his *Invective contra medicum* Petrarch is quick to rebut his opponent’s accusations against the poet and his poetry. To defend his *doctrina poetica* he uses some arguments taken from the Ciceronian *Pro Archia* and — remodelling old ideas — links them with the concepts of poetry as allegory and the poet as *theologus*. While he sees poetry as a form of rational knowledge, he casts disrepute on the medical occupation, the argument, and consequently on the character of his opponent. My paper will analyze how Petrarch reads and interprets *Pro Archia*, what kind of poetry he wished to see defended.

Arnoud S. Q. Visser, *University of Utrecht*

Rereading Gabriel Harvey’s Reading

Gabriel Harvey enjoys a reputation as one the most intriguing and idiosyncratic documentors of early modern reading practices. A new electronic edition of Harvey’s copy of Livy, that is currently being prepared, will make one of the key sources available in its entirety. This paper will explore the research potential of this edition by revisiting the seminal study of Harvey’s annotations to Livy by Anthony Grafton and Lisa Jardine (“Studied for action: How Gabriel Harvey Read his Livy,” 1990). As the authors argued, the scholar Harvey sought to serve several Elizabethan courtiers as a “facilitator” of political ideas to be used in diplomatic and military contexts. Yet some of Harvey’s notes seemed to contradict this pragmatic reading strategy, such as a large number of references to Augustine of Hippo. Situating these notes in a range of reading strategies, this paper will reassess the forms and functions of Harvey’s reading.

**THE PERFORMATIVE IMAGE I**

**10320**

*Grand Hyatt*

*Constitution Level, Latrobe*

*Organizers: Andrew R. Casper, Miami University; Christian K. Kleinbub, The Ohio State University*

*Chair: Christian K. Kleinbub, The Ohio State University*

Megan Holmes, *University of Michigan*

Archaism and Cult

Bernardo Daddi’s *Madonna of Orsanmichele* (1347) provides an occasion for examining the relationship between archaism and efficacy in the veneration of images in late medieval and early modern Italy. Daddi’s *Madonna of Orsanmichele* is an unusual example of a miraculous image that was completely “remade” for enshrinement and veneration. This paper will challenge the prevailing view that the *Madonna of Orsanmichele* is deliberately archaizing. The composition and style of the painting exhibit features found in other Marian miraculous images from the period, creating the impression that the Virgin is present in her effigy and is actively attentive to impassioned votive petition. And yet, paradoxically, the decision to remake a venerated image does imply a perception about its age. Archaism will be explored as a dynamic quality, sensitive to the multiple temporalities associated with miracle-working images and to the ritual contexts in which they were activated.
Andrew R. Casper, *Miami University*

**Blood Kinetics and Narrative Performance in the Shroud of Turin**

The Shroud of Turin became the frequent subject of visible spectacles beginning with its first public ostension in Italy in 1578. Through these events, the Shroud transcended the static nature of the icon by becoming a performative image. Its mysterious imprint of Christ’s crucified body renders the active flowing of blood, thus linking it to other “bleeding” relics that flourished throughout the continent. Furthermore, as some seventeenth-century devotional manuals posited, the Shroud permitted the beholder to act out the narrative of Christ’s death and resurrection through the possession and manipulation of printed reproductions widely available at the time, making the movement of Christ’s body in and out of the tomb a kinetically visible phenomenon. These performative qualities of the Shroud of Turin — as well as the beholder’s active interaction with it — guaranteed its devotional prestige and allow us to consider image performativity in new ways.

Steven F. H. Stowell, *University of Toronto, Victoria College*

**Miraculous Fertility and Chastity in Early Modern Italian Art**

Female fertility is a prominent theme in early modern Italian pictures made to adorn marital chambers, and it is also an implied theme in images of the Virgin’s Annunciation and the Nativity. These pictures were often believed to carry talismanic powers: by figuring human reproductivity they were capable of affecting fertility. In this respect, early modern Italians are similar to some non-Western cultures, studied by anthropologists, which use objects and images in ritual practices in order to safeguard both human and agricultural fertility. The case of Italian art is complicated by the fact, however, that there is an adjacent discourse on chastity within many of the same images that perform fertility. This paper proposes to study the sometimes ambiguous relationship between the functions of creating chastity and fertility that are shared by images in early modern art.

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**SHAKESPEARE’S TECHNICAL LANGUAGES**

10321

*Grand Hyatt*

*Constitution Level, Bulfinch*

*Sponsor: Princeton Renaissance Studies*

*Organizer: William Evans, Princeton University*

*Chair: Nigel Smith, Princeton University*

Matthew Harrison, *Princeton University*

**Sad, Mad, or Bad: Tudor-Stuart Stage Poets and the History of Criticism**

From the mad Orlando of Greene’s *Orlando Furioso* to the foppish Hyperbolus of *The Jealous Lovers*, the Tudor-Stuart stage abounds with poets, whose appearances revise cultural conceptions of the art, illustrating certain practices and mocking others. In *As You Like It*, for example, even as Orlando’s inept poems signal both his emotional sincerity and his need for Rosalind’s education in Petrarchan norms, the play educates its audience in both the meanings and forms of proper verse. Over the course of the period, the stage poet’s technical faults come to rely more on shared poetic conventions. At the same time, the figure evolves towards stereotype, acquiring a set of attributes (a raven beard, a needy look), haunts (St. Paul’s, taverns), and practices (envy, flattery, plagiary). Not only does this understudied figure illustrate changing attitudes towards poetry, it aids in the evolution of learned theories of poetry into cultural stereotypes.
William Evans, Princeton University
The Good Practice of Twelfth Night
“A good practice” — so Richard Manningham, a Middle Temple lawyer, describes in his diary the pranks played on Malvolio after seeing a production of Shakespeare's *Twelfth Night* in 1602. The phrase, consciously or not, echoes Olivia's words to Malvolio at the end of the play: “This practice hath most shrewdly passed upon thee.” Manningham's is the only extant contemporary reaction to the play and a rare example of a Renaissance lawyer thinking about Shakespeare's art. As such, it affords an opportunity to reflect on the relationship between law and literature in Shakespeare, and to test the critical impulse to regard Renaissance law and literature as two similarly unstable, still evolving discursive “practices.” I will argue that the conflicting meanings of “practice” — torn between joke and treachery, training and action, counterfactual and reality — manifest the tensions between legal and literary thought in *Twelfth Night* and in Shakespeare's England.

James Rutherford, Princeton University
Shakespeare's Art of Logic
In this paper, I will reconsider Shakespeare's knowledge of logic, and his employment of logical arguments in his plays. In keeping with recent critical trends, I will discuss Shakespeare's use of Lily's grammar and other common pedagogical texts concerning logic. However, I will emphasize more general, philosophical perspectives on logical form contained in the likes of Plutarch, Erasmus, and Montaigne, rather than more straightforwardly technical presentations of logic in textbooks by Blundeville, Wilson, Agricola, or Ramus. In particular, I will suggest that logic-use in Shakespeare's plays often possesses more serious philosophical implications than it is generally accorded by establishing his familiarity with early modern discussions of Stoic logic. After considering some allusions by Shakespeare to scenes of logical instruction in his predecessors, I will describe the technical development and thematic provenance of syllogistic logic in *Hamlet*, which reduces specifically Stoic forms of argumentation to absurdity.

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CULTURAL EXCHANGE AND TRANSNATIONAL ENCOUNTER: MUSIC, ART, AND PATRONS I

Organizers: Ingrid Alexander-Skipnes, University of Freiburg; Janie Cole, Villa I Tatti, The Harvard University Center
Chair: Ingrid Alexander-Skipnes, University of Freiburg

Janie Cole, Villa I Tatti, The Harvard University Center
Transnational Exchanges and Representations of Female Power: Musical Spectacle at Maria de’ Medici’s Court
In 1600, Giambattista Guarini's theatrical dialogue *Giunone e Minerva* was performed in Florence for the wedding of Maria de’ Medici and Henry IV of France. The Florentine-designed iconography invoked in Guarini’s work would be adopted by the queen in her patronage of French court spectacle and her development of powerful representations using female imagery and the Astraean cult as part of a series of transnational exchanges between Florence and Paris. This paper will argue that Maria's patronage of musical spectacle reflected Medici sociopolitical influences and suggest that her court productions should, at least in part, be read in the light of
her Italian cultural heritage. These were translated into transcultural appropriations, including the import of new musical forms, theatrical models, and prestigious Italian musicians and poets, forming part of her wider political and allegorical strategies to promote women’s power and authority and her self-fashioning as the Italian Minerva of France.

Melinda Gough, McMaster University

_Ballet de cour_ and the Virtuosic Female Voice

_Ballet de cour_ scholars have speculated about Marie de Medici’s impact on musical innovations within this genre of entertainment, but no clear picture has emerged regarding the use of solo monody in the ballets for which the queen was both chief patron and dancer. This paper argues that within just a few years of her arrival in France, Marie used her Medici heritage and the privileged networks of artistic patronage to which it gave her access in order to successfully integrate into _ballet de cour_ one of the most avant-garde performance trends of her day: the Italian virtuosic female voice. The paper also asks what the queen may have stood to gain and lose, socially and politically, by promoting such transnational cultural crossing within this most preeminent genre of French court entertainment.

Erika Paoletti, Boston College

_Louise Labé and Isabella Andreini: Rhetoric as a Transcultural Performance_

This paper explores how Louise Labé’s (French, ca. 1520/22–66) and Isabella Andreini’s (Italian, 1562–1604) rhetorical discourses crossed borders and cultures of sixteenth-century France and Italy. By examining rhetorical discourse as a scene of self-representation, the use of the image in “self-fashioning” (Stephen Greenblatt) helps unveil Labé’s and Andreini’s manipulation of gender while crossing not only national spaces, but also the boundary between femininity and masculinity. The attention to rhetoric reveals the discursive ambivalence that makes the “social” and the “political” possible. I intend to draw upon Susan Schibanoff’s artful article, “Botticelli’s Madonna del Magnificat” where she argues the “rhetoric of impossibility” whereby humanist male writers sought control over women taking the pen. While espousing Schibanoff’s analysis, I argue that Labé and Andreini use the productive matrix of “rhetoric” while creating the effect of crafting a self in disguise in order to skirt sixteenth-century male humanist society.

Brita Strand Rangnes, University of Stavanger

_Seating the Monarch: Stagings of Power in Early Modern Court Theater_

Using both textual and visual material, this paper will discuss how technological and artistic developments in the sixteenth and seventeenth centuries transformed the way theatrical performances at the Elizabethan, Jacobean, and Caroline courts represented power and the monarch through the introduction of perspective settings as developed on Italian stages. The focus will be on the transition from a “traditional” elevated stage with little props to the development of an elaborate perspective setting and how this transition also involved a change in how and where the monarch was seated. The privileged seat in Elizabethan performances would be on stage, where the monarch could be seen by all her subjects, whereas the introduction of the perspective setting moved the privileged seat to the general audience, where there would be one seat with a perfect view of the scenic illusion. This paper will discuss both the artistic and political implications of this transition.
Alison Manges Nogueira, Metropolitan Museum of Art
Paired Portraits of Francesco Sforza and Bianca Maria Visconti: Images of Conjugal and Political Unity

Following his rise to power through military force, Francesco Sforza (Duke of Milan, 1450–66), and his consort, Bianca Maria Visconti, daughter of the last Visconti Duke of Milan, adroitly employed portraiture to legitimize Francesco's role as successor to the dynasty, to which he was not legally entitled through marriage. Not only does Bianca Maria consistently appear alongside Francesco in portraits of various media and as the only consort portrayed in illuminated genealogies, but her pivotal role is clearest between 1461–62, when Francesco's grave illness prompted her assumption of power and several notable images of corulership, which she may have commissioned. Both before and after Francesco's death in 1466, Bianca Maria commissioned family portraits for her children to perpetuate dynastic solidarity. Francesco and Bianca Maria's patronage, an unexplored subject prior to my dissertation, emphasizes their conjugal and political unity, the stability and legitimization of his/their rule and of the successive generation.

Kristin Lanzoni, Duke University
Ducal Fraternity and Family Glory: Girolamo and Lorenzo Priuli

This paper considers the artistic patronage of Doges Girolamo and Lorenzo Priuli (1556–67) in light of their goal of celebrating not only the Venetian Republic but also Priuli dynastic glory. Republican ideals prevented real or perceived nepotism for patricians, making consecutive ducal appointments of family members uncommon in early modern Venice. Despite this, the siblings maneuvered within the sociopolitical system to make assertions about the importance of their family name. The joint funerary monument of the Priuli doges in San Salvador publicly commemorated the brothers as a “couple,” while the messages of the decorative campaigns at the Ducal Palace, executed over the extended time of their joint governance, celebrated Priuli power and wisdom.

Bruce L. Edelstein, New York University Florence
Conjugal Patronage in the Boboli Gardens

The financial activities of Eleonora di Toledo, Duchess of Florence, may be linked to contemporary economic reforms undertaken during the reign of her consort, Duke Cosimo I de' Medici. This conscious strategy was aimed at maximizing not only the returns on their investments but also the consolidation of their political power and a concomitant increase in the prestige of the ducal family. Eleonora’s “investment strategy” provides the context for her most significant work of patronage, the purchase of the Pitti Palace and the development of the Boboli Gardens. The project is probably best considered as the result of what I have termed “conjugal patronage,” whose principal aim was to respond to both the duke and duchess's needs while proclaiming the benefits of their mutual rule. In this paper, I identify the specific elements of the garden's design and the means by which these elements were intended to convey this message.
Kimberly L. Dennis, Rollins College

Pamphilj Patronage in Piazza Navona: A Collaborative Affair

From 1644 to 1655, Olimpia Maidalchini Pamphilj (1592–1657) and her brother-in-law, Pope Innocent X (r. 1644–55), collaborated to develop a magnificent Pamphilj family complex in Rome’s Piazza Navona. While the pope’s role in the renovation of Palazzo Pamphilj, the reorganization of Piazza Navona, and the reconstruction of the church of Sant’Agnese in Agone have been well documented, the contributions of Donna Olimpia have not been closely studied. Accounts of her activities during the Pamphilj papacy typically characterize Donna Olimpia as power-hungry and self-serving, but her patronage activities demonstrate her dedicated loyalty to her marital family and her full partnership in the development of this site. This paper will examine how the sister- and brother-in-law “couple” worked together to immortalize the Pamphilj name and to create an enduring association between their family and one of the most important public spaces in the Eternal City.

10324
Grand Hyatt
Lagoon Level,
Penn Quarter A

MULTICULTURAL ASPECTS OF
HEBRAISM IN EUROPE DURING THE
RENAISSANCE I

Sponsor: Hebraica, RSA Discipline Group
Organizer: Ilana Y. Zinguer, University of Haifa
Chair: Adam Shear, University of Pittsburgh

Evelien Chayes, University of Cyprus
Reassessing Leone da Modena’s Historia de’ riti hebraici: The Primary Manuscripts and Earliest Editions

The famous Venetian rabbi’s Riti circulated in manuscript since 1616 — it was written for an English nobleman and ultimately James I — and its popularity likely peaked around 1634. In 1637 in Paris the Orientalist Gaffarel published it — it was edited, astonishingly, by himself without Leone’s consent. Leone learned of this from Gaffarel’s letter, and, fearful of consequences, himself showed the Inquisitor his manuscript. On the latter’s urging he censored passages and published an altered version in 1638. We have rights to presume Leone’s own version, now in his dossier in the archives of the Venetian Holy Office, closest to the rabbi’s true mind. Differences, overlooked by modern scholarship, between this manuscript and other versions are most significant where pertaining to Talmudic exegesis and to related philosophic questions engrossing contemporary Jews and Christians.

Bernard Cooperman, University of Maryland, College Park
Kabbalah and Hermeticism in the Renaissance Hebrew Sermon

Much has been written about the Hebrew sermon in the Italian Renaissance — its language and formal style as well as its content. Scholars have noted the influence of humanist learning and the continuation of medieval techniques, the presence of philosophic approaches, and the elaboration of both Italian and Spanish kabbalistic motifs. In my own recent work I have tried to reconstruct not only the contents of selected sermons but also the audience to whom they were addressed and the impact they were expected to have. I have tried especially to compare the very different styles of two near contemporaries, the preachers Isaac de Lattes and Judah Moscato, in order to draw a picture of selective borrowing from the outside culture within ostensible devotion to mystical Jewish traditions.
Albertino Mussato on Empire

Albertino Mussato was at the center of Paduan political life during its struggle against Cangrande della Scala. A member of the Consiglio Maggiore, he undertook diplomatic missions to Boniface VIII, Henry VII, and Frederick of Austria, but was thrice exiled as a result of factional rivalries. His writings frequently address political themes, and his Ecerinis — a humanistic celebration of Paduan freedom — earned him the laurel crown. But while Mussato has been recognized as the last defender of Paduan liberty, his championing of the imperial cause is often overlooked. Examining his epistles, histories, and poetry, this paper explores the interaction between Mussato’s commitment to Paduan autonomy and his defense of empire. Drawing comparisons with Dante and Marsilius of Padua, this paper will not only explore neglected aspects of Mussato’s political thought, but will also cast new light on the intricate relationship between humanism and scholasticism in the early fourteenth century.

Heitor Pinto’s Political Thought

Heitor Pinto (1520–84), monk of the Order of Saint Jerome, had at his disposal an actualized library where he did research on the political sources since the classical antiquity. He was also a qualified witness of the power exercise in the Latin Christianity at all the levels: papacy and empire, Portuguese kingdom, municipalities and ecclesiastical institutions. On the other hand, he headed the monastery of Saint Mary of Belen at Lisbon. So, the principal aims of a good government were obvious to him, the justice and the peace. Consequently, the prince must be transformed in a superlative of virtue and love. The political administration, particularly of the Portuguese kingdom, was under Pinto’s eyes. He was protected by the King Sebastian and the Cardinal Henry at all times, but his last days were consumed in a profound sadness in Castile because of Philip II’s will.

Doubling Conscience in Hobbes’s 
Leviathan

Thomas Hobbes’s innovative writing is at the heart of political debate in mid-seventeenth-century England. Recently, scholars have begun to reevaluate Hobbes’s stance regarding toleration and conscience in Leviathan. More specifically, some critics believe Hobbes to be an advocate of “liberty of conscience,” preserving citizens’ freedom of thought alongside their obedience to the law. However, this argument overlooks the complexity of conscience in Leviathan. Hobbes views conscience as volatile, citing zealotry as responsible for the upheaval of the English Civil Wars. In order to contain this volatility, Hobbes transfers the authority his contemporaries granted the individual conscience to the “public conscience” of the sovereign. This transference creates in the citizen two consciences: the emergence of the public conscience, after all, does not eradicate the private. Instead, Hobbes reduces private conscience to judgment, which “may be erroneous.” By doubling conscience Hobbes at once limits and harnesses the power of this precarious force.
Pornographic Disgust in *Titus Andronicus*

Though many would agree that arousal is the antithesis of disgust, might we consider the manner in which these two terms intersect? More specifically, this paper examines the influence of Pietro Aretino on Elizabethan pornography, an influence that, according to Lynda Boose, made use of the “language not of lascivious delight but of sexual scatology — of slime, poison, garbage, vomit, clyster pipes, dung, and animality” (193). Given that aggression, destruction, and revulsion are part and parcel of Elizabethan pornography, this phenomenon reached its frenzied climax in *Titus Andronicus* with Lavinia’s gang rape, bloodied stumps, and silencing mutilations. Consequently, this argument contends that the Andronicus’ descriptions of Lavinia simultaneously provoke arousal and disgust through the confluence of erotic and violent imagery. Yet this combination — arousal and disgust — does not mitigate the latter term’s effect; rather, it is this combination that best characterizes pornographic techniques that infil trate early modern literature.

Laura Elizabeth Kolb, *University of Chicago*

Ben Jonson, Body and Style

Disgust at bodies occurs frequently in Renaissance literature: from Duessa's physical vileness to Hamlet’s musings on gross, mortal flesh. Unlike his contemporaries, Jonson rarely expresses horror at embodiedness and what it entails (sexuality, death, decay). In certain lyrics, he even seems pleased with his own corporeality. This paper asks: why does Ben Jonson include images of his body in his *Works* — immortalizing not only his soul, but his imperfect, massy flesh? To answer this, I track disgust across Jonson’s works, ultimately suggesting that Jonson opposes an aesthetic of disgust, marked by copious rhetoric and lavish description, to an aesthetic of self-regard, marked by plain direct style. For Jonson, the unadorned body operates as a sign of authentic self-hood and poetic practice. By contrast, artificial changes to the body (painting, wigs, cosmetic medicines) become objects of moral and aesthetic disgust — signs of bad people, and metaphors for bad poetry.

Natalie Katerina Eschenbaum, *University of Wisconsin, La Crosse*

Desiring Disgust in Robert Herrick’s Epigrams

Robert Herrick’s epigrams critique the disgusting habits of people who, for instance, collect their corns as jewels, or wash their clothes in urine. Early moderns may have enjoyed demonstrating their good taste by deeming these habits disgusting; however, I argue that Herrick’s epigrams show how actions themselves are not inherently disgusting. In “Upon Loach” Herrick describes a woman who awakens her husband by licking away his coagulated eye drainage. Although seemingly disgusting, Herrick calls this action “sweet” because it reveals loving devotion. Herrick’s poems demonstrate that we define our versions of love, as well as erotic desire, for others based on how and how much they relax our rules of disgust. In *The Anatomy of Disgust* (1998), William Miller argues that disgust is part of our “basic definition of self,” but Herrick complicates this definition by showing how the early moderns’ relationship to disgust was fluid and highly individualized.
Mito e bucolica nell’Arcadia di Iacopo Sannazaro e la cultura figurativa del Quattrocento

Le opere del Sannazaro a Venezia ebbero grande diffusione e successo. Infatti si registra una ricca circolazione manoscritta delle egloghe tratte dalla redazione giovanile dell’Arcadia ancor prima della stampa pirata di Bernardino Vercellese del 1502, ma anche rime ed epigrammi sono conosciuti e letti e vengono consacrati nell’edizione aldina del 1535 (ora pubblicati da Chiara Frison). Bucolica e mito si intrecciano avviluppandosi in un nodo poetico fascinoso e quasi inestricabile, ma è in particolare la suggestione bucolica quella che a Venezia fa presa e si dilata nell’ampia influenza che dalle rime sannazariane si estende alla contemporanea produzione madrigalistica e in campo pittorico e segnatamente nelle preziose tele dipinte da Giorgione tra Quattro e Cinquecento.

Chiara Frison, University of Venice, Ca’ Foscari

Miti e realtà della cultura aragonese negli epigrammi del Sannazaro

Sannazaro’s epigrams have often been interpreted as something completely independent from his other works in Latin. It is in fact believed that in these texts the poet left erudition aside and decided to express his feelings and his opinions about the world in which he lived. This is why some of these texts were censored. By using all the epigrams published in the Aldina edition of 1535, my goal is to demonstrate how this poet had an active role in the cultural life of the Aragonese court.

Matteo Soranzo, McGill University

Umbria Pieridum Cultrix Poetry and patria in Pontano’s Parthenopeus

This paper investigates the genesis of Pontano’s first collection of poetry as an act of cultural identity. By comparing the first three versions of this book and situating them in their context of publication, it argues that Pontano gradually elaborates on the twofold concept of fatherland (patria) in order to ground his identity on a foundational myth modeled on the work of Propertius. Methodologically, the paper builds on textual criticism as well as on current research in cultural anthropology.
provides a different causal explanation for that sound and denies the narrative potential latent within Desdemona's question. The play follows suit when no character seeks entrance. In "On Potentiality," Giorgio Agamben suggests (via Aristotle) that potentiality — what may be or may not be — is not "simple privation" but "the existence of non-Being" (179). This paper argues that dramatic "form" lends a face to this privation, that which insists on the existence of the very potential that Emilia denies.

Katherine Schaap Williams, Rutgers University

Deformity, Prosthesis, and Dramatic Character

The prologus to The Fair Maid of the Exchange, a little-known play probably by Heywood, closes with a plea for a responsive audience to the performance that follows: “Though an Invention lame, imperfect be, / Yet giue the Cripple almes for charitie” (13–14). The figure of the Cripple here points to the central character of the play, whose "deformitie" and prosthetic devices appear in complex relation to dramatic genre and the play's interest in questions of commodity, exchange, and disguise. My paper thinks of "form" through the rubric of dramatic character by tracking the play's relentless focus on the mutually constitutive relationship between deformity and prosthesis. I argue that the play offers a model of dramatic character as prosthesis and that this model exploits the possibilities of performance — in a way that is peculiar to theater — to make visible the stakes of "deformitie" and the "invention lame."

Brian Walsh, Yale University

Marlowe’s Massacre at Paris and the Sensation of Religious Violence

Critics of Marlowe’s Massacre at Paris have persistently wondered how this play worked on its earliest audiences. My essay will extend and reframe this line of inquiry around questions about the sensory experience it offered playgoers. The sensory experience of the live moment of performance is the fundamental dynamic that distinguishes theater as a form. I will analyze the play in the context of Elizabethan stage practices, with an emphasis on the phenomenology of theater-making and going. My focus will be on one particular aspect of the experience Massacre at Paris offered: the stage effect of imitating ringing church bells, the sound that precipitated the historical massacre. I will explore the impact of this aural sensation of church bells — a quotidian part of London life — on audience perception of the religious violence the play enacted and on the volatile contemporary notions of religious identity in which the play intervened.

10329
Grand Hyatt
First Floor,
Suite 117

REPRESENTING MARVEL IN EARLY MODERN ITALY

Sponsor: Italian Literature, RSA Discipline Group
Organizer: Walter Stephens, Johns Hopkins University
Chair: Janet E. Gomez, Johns Hopkins University

Erminia Ardissino, Università degli Studi di Torino

Baroque Marvel: Scientific Writings and Marino’s Adone

The epistemological shift that occurred in the early modern age from a traditional approach in natural history to scientific investigations, caused a drastic change in the idea and the use of marvel in fiction and not fictional work. Instead of appearing as a human reaction to supernatural events, wonder results to be a reaction to an unpredictable conquest in knowledge and in the possession of the mechanisms of the physical world, reached with human intelligence. Therefore, marvel does not appear as the Aristotelian impulse to explore, but as the result of it. In my paper I intend to explore this evolution, considering Galileo’s works, the writings of his Lincei fellows, some travel literature, and Marino’s Adone (canto 10 especially).
Marvel and Laughter in Giovanni Pontano

Aristotle declared that man is the only animal that laughs; however, until the early Italian Renaissance, humor was seldom addressed as a topic worthy of intellectual pursuit. Treatises on the nature of laughter did not appear until Giovanni Pontano’s treatise *De Sermone* (1509), which attempted not only to uncover the sources of laughter but also its social legitimacy. More interestingly, the discursive domains within which he places laughter are those of the bodily humors, astrology, and the marvelous. Pontano also characterizes genuinely humorous discourse as a real event that affects the soul of the listener. This paper will explore the way in which humor was conceptualized by this late Quattrocento humanist in the *De Sermone*, by analyzing the tension between laughter, the soul, and the marvelous. It will also look at connections between the unpredictable and ambiguous nature of laughter and its perceived function within the early modern Italian city.

Bridget Pupillo, The Johns Hopkins University

Odeporic Echoes in Ariosto’s Theory of the Marvelous

In the *Orlando furioso* Ariosto seeks to temper the outlandish visions of the marvelous that fill the pages of his literary predecessor Boiardo’s *Orlando innamorato*. Ariosto’s representations of wonder incorporate elements of verisimilitude from the world outside of the poem, a world in which voyages of discovery and scientific innovation shifted marvel into the realm of the everyday. This paper will examine Ariosto’s use of travel narrative motifs — all the rage in sixteenth-century Europe — that blend documentary realism with descriptions of wonder. Focusing in particular on the adventures of Astolfo, the *Furioso*’s most avid voyager, we will analyze the ways in which Ariosto appropriates the rhetoric of odeporic both to epitomize and ironize the elements of marvel that had become a commonplace trope in Italy’s chivalric romance tradition.

Tania Zampini, Johns Hopkins University

Grotesque Laughter: Comedy and Marvel in the Works of Antonfrancesco Grazzini

Sixteenth-century *meraviglia* is an artistic production, a spiritual experience, or a natural anomaly that inspires wonder and fear. Indeed, stupor, shock, and awe seem appropriate descriptors for it. Though *meraviglia* is most famously associated with the dramatic and the oniric, it finds a place in comedies in the *capriccio* tradition, a movement depending as much on grotesque estrangement and surprise as on the public spectacle of laughter. Nowhere is the link between marvel, comedy, and the grotesque more clearly displayed than in the works of Antonfrancesco Grazzini. In his *Cene* and *Commedie*, Grazzini repeatedly employs elements of the grotesque to inspire laughter rather than fear in his viewers: an often two-layered exercise that calls into witness not only his reading or watching public, but his characters themselves.

10330
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First Floor,
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CULTURE OF SPECTACLE III

Sponsor: Group for Early Modern Cultural Analysis (GEMCA)

Organizers: Agnès Guiderdoni-Bruslé, Université Catholique de Louvain; Ralph Dekoninck, Université Catholique de Louvain

Chair: Agnès Guiderdoni-Bruslé, Université Catholique de Louvain

Grégory Ems, Université Catholique de Louvain

The 1651 Celebrations Commemorating the Successful Crossbow Shot of Leopold William and Their Ideological Significance

In 1651, the governor of the Spanish Netherlands, Leopold William of Habsburg, was invited by a crossbow guild to take part in a shooting competition, where he successfully shot the popinjay. This event has been commemorated by different
celebrations, to which the students of the Brussels Jesuit College contributed actively. During the Ommegang, they reenacted the shot in a symbolical way. Then in July, month of the “college open day,” the students organized a display of emblems, conceived around the successful shot of Leopold William. We have preserved a manuscript of this emblematical exhibition that gives a lot of information about the shot, the Ommegang’s performance, and the significance assigned to the governor’s success. In our paper, we would like to reconstruct these festivities and disclose their ideological meaning to understand their importance in the political eulogy devoted to Leopold William.

Aline Smeesters, Université Catholique de Louvain

Celebrations of the Jesuit College of Paris for the Birth of Louis XIV (1638)

I will first propose a reconstruction of the practical aspects of the multimedia festival (combining theater, music, dance, firework…) that was organized by the Collège de Clermont on 7 September 1638, only two days after the birth of Louis XIV. To this aim, several sources are available, including Jesuit and non-Jesuit reports of the event. I will then explore the potentialities of meaning linked to the allegorical figures that were staged on that occasion by confronting them to the contemporary genethliac production (poems and speeches, mainly in Latin, celebrating the birth of the French Dauphin — some of them stemming from the same Jesuit Parisian College).

Nathalie Hancisse, Université Catholique de Louvain

The Execution of Mary, Queen of Scots: Translation and the Culture of the Spectacle

From history to fiction, Mary Stuart has become an emblematic figure around whom religious and political tensions of the end of the sixteenth century crystallized. In an age when an extensive circulation of new and radical ideas was made possible by print, the translation of key political tracts dealing with the Queen of Scots played a pivotal role in allowing texts to reach beyond territorial and linguistic borders. The publication of stories about her execution suddenly confronted early modern Europeans with shocking depictions of a major spectacle of the time, namely the beheading of an anointed queen. Translations then contributed to the spread of adversary representations of this spectacular death, which fueled massive propaganda campaigns. My paper will explore, by means of a close study of some of these texts, the ways in which translation influenced controversial interpretations of this event and their impact on the political context of the time.

The Time and Space of Emblems

Organizer: Mara R. Wade, University of Illinois at Urbana-Champaign
Chair: Claudia Mesa, Moravian College

Elizabeth C. Black, Old Dominion University

Gilles Corrozet’s “Domestic” Emblems

Gilles Corrozet, Parisian bookseller and emblematist, published several emblems in his Hecatomphraphie (1540) and Emblemes (in Cebes, 1543) on the subject of morality inside the family home. These emblems complement the Blasons domestiques (1539), his collection of illustrated poems dedicated to the home. This paper has two aims: firstly, to define Corrozet’s attitude towards men’s and women’s places inside and outside the home through his illustrated works; secondly, to situate Corrozet’s ethics of domestic space within the broader discourse around the home and personal space, as put forth by literary writers, emblematists, and authors of architectural treatises in France in the sixteenth century. Corrozet proposes a home in which not all rooms are public, a foreshadowing of following centuries’ development of the notion of privacy. Yet the acceptance of nonpublic space in the home is far from universal, and Corrozet is at odds with many of his contemporaries.
Hilary Binda, Tufts University

History, Emblematics, and the Romance of Time in Shakespeare’s Cymbeline

Shakespeare’s Cymbeline registers the significance of the emblem genre in relation to a shifting sense of time. Germane to my argument that emblem books enforced a new and allegorical temporality are the humanist theories, Abraham Fraunce’s for instance, about how one should weigh the value of text and image. The Reformation’s celebration of the word and denigration of the image corresponded to a temporal ideological structure that associated images with a threatening “presentness” or presence, one with erotic effects. Reformation emblematics and allegory, a corrective to these threats (though only variously successful), aligned the word with the logic of representation that aimed to secure the past as past and thus the order of memory and historical duration. Emblematics provide a framework for tracing the ideological investments and demands of early modern allegory as well as the impossibility of fully meeting those demands.

Sooyun Sohn, University of Wisconsin, Madison

Fully Integrated Household Objects: Jan Luyken’s Het Leerzaam Huisraad (1711)

The late seventeenth-century Dutch printmaker and poet Jan Luyken’s Het Leerzaam Huisraad (1711) is a religious emblem book depicting fifty household articles. Luyken’s choice of topic and style in Het Leerzaam Huisraad demonstrates his consciousness of his purchasers. Luyken consciously included luxury items and fancy ornaments as a strategy to make his work more appealing to contemporary buyers. His pictorial devices that Luyken was aware of the power, popularity, and suitability of domestic imagery for his religious emblem book. Thus, there is an ironic contrast between his own religious poetry and the visual presentation. Moreover, Luyken’s messages were general Christian messages without particular sectarian overtones, although he and his publisher were Mennonites. This also demonstrates the intersectarian nature of religious emblem and the religious toleration of the Dutch Republic. I examine emblem makers’ consciousness of marketability and their strategies to achieve them.

David Graham, Concordia University

Male and Female (Re)created

Many languages assign “grammatical gender”; in the case of abstract nouns, the default gender often tends to be feminine. In emblems and devices, visual embodiments of abstractions thus tend to be female persons. Visual markers of gender also frequently reinforce stereotypical notions of biological gender identification, particularly when gender itself bears on the emblematic lesson and when it is difficult to detect with any certainty the gender of the pictura’s subjects. In some cases, such markers of gender conflict with the ostensible biological gender of persons represented in the emblematic image. This presentation assesses why such conflicts arise in the first place, and the multiple solutions chosen to resolve them. In some cases, deliberate use of selected visual markers of gender creates semiotic tensions in the image that are resolved through text-image interplay, sometimes by imposing on the subject a gender different from that depicted.

Clare L. Costley King’oo, University of Connecticut, Storrs

Imagining Hell in Early Modern Devotional Guides

This paper investigates how concepts about life after death, and particularly about hell, were constructed, adjusted, and reproduced in a range of post-Reformation devotional guides designed for English audiences. Taking an appositional approach,
it places Catholic and Protestant imaginations of the infernal in conversation with one another, highlighting several vital, but hitherto largely unnoticed, intersections in works drawn from both sides of the religious divide. (While Protestants could be as extravagant as Catholics in their descriptions of eternal torment, Catholics could be as anxious as Protestants about inducing fear for no good reason.) It also explores some of the motivations behind, and effects of, these interconfessional exchanges. Ultimately, it aims to complicate the current picture of literary, cultural, and religious trends in early modern England — and thus to extend the growing body of scholarship on the cultural history of death and dying in the period.

Susan M. Felch, Calvin College

Tracking the Social Imaginary in English Devotional Writing

Charles Taylor’s description of the social imaginary provides a useful lens through which to track both similarities and nuanced differences among Protestant and Catholic devotional writings in late sixteenth-century England. Because devotional writing is an accommodationist genre in which large swathes of material are derived from traditional sources, it is less susceptible to the ruptures often posited between Catholics and various types of Protestants. Nevertheless, the influence of an incipient covenant theology, particularly as articulated in the work of Heinrich Bullinger, can be seen in the repositioning of the church as “the whole society of people that acknowledge the Gospel of Chryste and beleve in him” (John Daus, 1561) and the godly household as a miniature but valid instantiation of that society. This paper looks at the practice of household devotion in the 1580s during the strategic transfer of power from Archbishop Grindal to Archbishop Whitgift.

Kate Narveson, Luther College

Anne Venn’s Erasure of Reading

We know that Anne Venn devoted herself to the standard range of scripture reading and writing practices, since she left a manuscript with “all the attributes of God and Christ that she could finde in Scripture for the strengthing of the faith of beleevers,” and she “wrote her dayly Meditations upon the holy book of God” (sig. A6v). Yet her engagement with scripture is far from evident in her spiritual narrative, A Wise Virgins Lamp Burning (1658). Why did the Bible not provide more of the occasion for writing and substance of her text? Venn’s work represents a peculiar mid-century offspring of Puritanism in which scripture reading and writing were necessary but not sufficient, for they were empty unless God’s spirit moved the soul to feel their truths. Oddly, then, Venn’s narrative erases the work of reading and writing in order to emphasize God’s Word as immediate divine act.

Kimberly Anne Coles, University of Maryland, College Park

“Soule is Forme”: Spenser and the Book Of Temperance

In Book 2 of The Faerie Queene, Spenser implies that the regulation of the body is required for the healthy habitation of the soul. The “House of Temperance” which surrounds Alma is a model of humoral regulation in which intake and expulsion are carefully monitored. In his 1586 Treatise of melancholie, Timothy Bright draws the distinction between physical and spiritual disease in order to avoid the implication, in accordance with Galenic materialism, that bodily disorder could affect the soul and cause its decay; this offered a challenge to Calvin’s assertion that God would act irresistibly upon the soul. When the melancholic figures of Malegar’s army storm Alma’s castle, the assault on the rational soul seems a physical one. In his final defeat, however, Malegar is not killed by sword, but by baptism. This oddity renders the treatment of the melancholy unclear, as well as the state of the affliction itself.
Caryn O’Connell, University of Chicago

“Accidents of Verté”: Thomas Browne and the Aesthetics of Vegetal Life

How is aliveness known? This paper argues that the essays of Thomas Browne grant special purchase on that most basal and subsensible of vital phenomena, vegetative life. Much is at work in Browne’s lavishly constructed prose, not the least of which is a theory of knowledge invested in the real potential of rigorous imaginative conjecture to possess, in some imaginative form, what has yet to be empirically determined — or, in the case of vegetal life, what has yet to be manifested. At the same time, Browne inverts classical ontological paradigms, transfiguring the vegetal not as the lowermost stratum in the hierarchy of life processes (the very stratum or line, as critics of biopolitics have shown, from which human life is understood to bifurcate), but as the apex of biological being. Finally, this life, as pursued in Browne’s investigative aesthetics, invites us to ponder anew if we have ever been modern — or human.

Rob Wakeman, University of Maryland, College Park

“Beastly Understanding”: Margaret Cavendish’s Feminist-Vegetarian Scientific Thought

In Sociable Letters, Cavendish claims her knowledge of “the Sheep, and a Grange” is key to understanding the structure of Restoration-era English society. This paper will consider how Cavendish’s “Beastly Understanding” helps her unthink the self-assured objectivity of the Descartes, Hooke, et al. Cavendish later puns on the orthographic interchangeability of “satire” and “satyr”; this satirical humanimal calls into question the superordination of the human in early modern scientific taxonomies. Using Giorgio Agamben and other recent critical tools developed by the posthumanities, this paper probes the instability of the human/animal divide in Cavendish’s Sociable Letters and The Blazing World as protofeminist-vegetarian reaction (pace Carol J. Adams) to the masculinist-human exceptionalism of the scientists who were her contemporaries.

10335
Grand Hyatt
First Floor,
Suite 183

IMPURE CONVERSATION: HUMANISM AND SCHOLASTICISM IN THE EARLY QUATTROCENTO PARADISO DEGLI ALBERTI

Organizer: Andrea Aldo Robiglio, Katholieke Universiteit Leuven

Chair: John W. O’Malley, Georgetown University

Piotr Salwa, University of Warsaw

A Novel in Disguise? The Rhetoric of Collecting Short Stories

The Paradiso degli Alberti is quoted sometimes among early Italian collections of short stories, in vogue after the glorious example of Boccaccio’s Decameron. The first editor of that curious and fascinating text, Alexander Weselofsky, classified it however as a “romanzo.” In fact, even if the author seems to follow in part some narrative strategies of Decameron — e.g., representing intradiegetic narrators that tell their stories to the listeners — the relation and the proportions between the “cornice” and the “novellas” are quite opposite to earlier models. The short stories are told mainly because of their persuasive functions in the discussions and in the ideological discourse on which the interest of the author focuses. In my paper I analyze the rhetorical function of the novellas and their typology as it is framed in the Paradiso degli Alberti.

Johannes Bartuschat, Universität Zürich

Dante in the Paradiso degli Alberti

There are two parts to the paper: the first is intended to analyze the Dantesque intertextuality of the Paradiso degli Alberti, individuating the borrowings from the Commedia and the Convivio. The second part — drawn from Antonio Lanza’s contribution — seeks to investigate the presence of the Dante figure in the Paradiso degli Alberti with the purpose of extrapolating the several meanings of the cult of
Dante, authentic pivot of Gherardis’s “traditionalism.” The cult of the Florentine poet will be analyzed in the light of the fourteenth-century tradition concerning, on the one hand, the exaltation of the poet-theologian figure, and on the other, the defense of the vernacular tongue as a literary language. The survey will therefore be extended to the tradition of Dante’s biographical notes and to literary polemics between fourteenth and fifteenth centuries.

Gianluca Briguglia, *L’Ecole des hautes études en sciences sociales*

*Another World is Possible: The Paradiso degli Alberti and the Medieval Political*

Boccaccio, after the tragic event of the plague, imagined an alternative ideal society. The *Paradiso degli Alberti* goes further, because the work as a whole is an emphasis of the frame rather than of the short stories, an attempt to show a new society, made up of linguistic wonders and a “precious” common and social life. Thus, the gardens described by Gherardi dialogue with Boccaccio and with Dante, but they have a new, profoundly original ring to them. As Hans Baron had noticed, they defend the vernacular language against the intransigences of the new Latin, but they also feature a sort of “political action,” an effort to maintain a living link with the communal tradition and to point to the destiny of Tuscan and Florentine society. The paper shows the possible relationships between these narrative projects, the communal tradition, and some late medieval political writings.

Jeroen De Keyser, *Katholieke Universiteit Leuven*

*Ancients and Moderns in the Paradiso degli Alberti, Bruni, and Filelfo*

The question of the relative value of ancients and moderns is a thread that connects three Quattrocento dialogues, each of them in its own way closely connected to early Florentine humanism: the *Paradiso degli Alberti*, Leonardo Bruni’s *Dialogi ad Petrum Paulum Histrum*, and Francesco Filelfo’s *Commentationes Florentinae de Exilio*. In this paper I explore how the contrast between scholastic tradition and secularizing humanist trends, between pagan ancients and Christian moderns, runs through these texts. Significantly, the pivotal role of the alleged founding father of humanism shifts from Petrarch to Chrysoloras. Yet it is no coincidence that both Greek philosophy and the “three crowns of Florence,” Dante, Boccaccio and Petrarch, never fade away in the collision of Latin, vulgar, and Greek influences and authorities, and that they actually provide the means for a new synthesis.

James Kriesel, *University of Notre Dame*

*Boccaccio, the Italian Ovid*

Boccaccio has been called the “Italian Ovid.” Scholars have typically assumed that in the *Decameron* Boccaccio alluded to Ovid for ethical reasons: he wanted to help women (Ars) or correct lovers’ vices (Remedium). Still, the poetic and generic reasons behind the Certaldese’s allusions to Ovid have not been fully appreciated. Boccaccio’s Ovidian allusions were designed to associate the *Decameron*’s short stories with a canonical genre: erotic elegy. In categorizing the *Decameron* as an elegy, Boccaccio suggested that he exploited the corporeal and erotic for purposes of representation. Boccaccio thereby claimed that his poems were similar to God’s: as elegiac poets use the corporeal to embody truth, so the Word was made flesh. Due to the *Decameron*’s elegiac poetics, Boccaccio claimed to represent truth more effectively than Dante. For this paper, I shall discuss the manner and purpose of Boccaccio’s references to Ovid’s writings in the *Decameron*’s title, Proemio, and introduction.
Francesco Ciabattoni, Georgetown University

Boccaccio's Decameron and the Codex Rossi 215

This paper explores the music references in Boccaccio's Decameron and proposes to interpret them as a secular response to the panegyric of sacred music found in Dante's Comedy. Furthermore, and contrary to Boccaccio scholarship so far, this paper shows how the Decameron's ballads should be compared to the music collected in the Codex Rossi 215 rather than the Squarcialupi Codex.

Igor Candido, The Johns Hopkins University

Fabula aut historia: Boccaccio's Gen. XIV, 9 and Petrarch's Sen. XVII, 3–4

In early 1373 Boccaccio presented Petrarch with a copy of his Decameron, to which work Petrarch would later admit to have devoted only cursory attention. He nonetheless dwelt long on the Centonovelle's very last tale, the story of Griselda, so that he finally decided to translate it into Latin. The reasons behind such a surprising choice are to be found in two of his Senili (XVII, 3–4), that form, together with the attached Latin Griselda, a prehumanist treatise entitled De insigni obedientia et fide uxoria. But Petrarch's text is a radical rewriting of the source tale rather than a faithful translation, as it turns its fabula into an exemplum that the good Christian should follow in order to achieve moral perfection. Did Petrarch's predilection for historical verisimilitude misunderstand and so distort Boccaccio's concept of fabula? What idea did he entertain of the “Griselda fable,” the very apex of Boccaccio's masterpiece?

Simone Marchesi, Princeton University

Boccaccio's Latin Dante: Exporting the Divine Comedy in the De casibus

Between the mid-1350s and 1373 Boccaccio undertook the writing of a vast historical encyclopedia hinging on the constant presence of Fortune in human life. As befitting an encyclopedic text, the work relies on a vast array of sources, most of which Latin, from which Boccaccio draws language and rhetorical structures. One remarkable, if seldom detected, traceable influence on Boccaccio's diction is that of Dante; present, in particular and perhaps surprisingly, as the vernacular author of the Divine Comedy. My paper investigates the allusion to several of Dante's memorable lines embedded in Boccaccio's text as integral to his sententious style — a classical as much as medieval rhetorical feature activated the De Casibus — and as functional to his strategic advocating of Dante's authority as a paradoxically vernacular classic with the Latin and Petrarch-dominated humanist circles in the second half of the Italian Trecento.

Noble Identities in the Sixteenth-Century Netherlands

Organizer: Hans Cools, Katholieke Universiteit Leuven

Chair: Luc L. D. Duerloo, Universiteit Antwerpen

Hans Cools, Katholieke Universiteit Leuven

Princely and Aristocratic Funerary Rituals in the Sixteenth-Century Netherlands

The accension of the future Charles V to the crown of Castile was heavily disputed. Both Philip the Fair (1506) and Ferdinand of Aragon (1516) passed away in Spain. In order to secure the Habsburg claim to their succession court circles in Brussels organized elaborate funerary ceremonies for both monarchs. The scripts of these would serve as models for later Habsburg funerals. such services were similar but not identical to those adopted for Netherlands aristocrats. The differences between both models were spelled out at the various funerary services for Charles V (1558) and William of Orange (1584). In this paper I shall argue that the funeral of William of Orange was not organized along Habsburg lines, as is often stated in the literature, but that it fit into a pattern adopted for various Nassau and other aristocratic funerals.
Violet Soen, Katholieke Universiteit Leuven
Between France, Lorraine, and the Low Countries: Marriage Strategies of the House of Croÿ (1470–1610)

Marriages were important for the social reproduction of the nobility in early modern Europe. Hence, literature has focused on the noble marriage as a defining moments for the accumulation of social, economic, and cultural capital of elites, while underlining the fundamental biological instabilities within the “making” of noble lineages. This paper, however, aims to focus on the political background in the conclusion of marriages among early modern elites. Where to search for a suitable marriage partner if properties of the family were dispersed amongst the Low Countries and France? This question will be studied through the noble House of Croÿ, which members sought for wedding partners in the Low Countries, France, and Lorraine alike. Their widespread networks created so many conflicts with princes and eventually among family members, that the question remains if and how these marriage patterns proved beneficial for the reproduction of the lineage.

Mirella Marini, Vrije Universiteit Amsterdam
Female Funeral Rites and the Communication of Aristocratic Identity

When Anne of Croÿ died in 1635, she left a will. In life, she had patronized religious orders and rebuilt several convents. Now, in death, she legated tens of thousands of guilders to the construction of churches, cloisters, and even an orphanage. Her funeral was humble, even poor in some respects. It has been argued that noble funerals often copied “royal” examples. In this case, it would almost seem evident to compare the duchess’s funeral to that of the Archduchess Isabella of Spain, former sovereign of the Netherlands. However, instead of adapting a Habsburg copy, Anne of Croy carefully duplicated her late husband’s funeral, even to the extent of covering her casket with the same sheet and ordering exactly the same kind of service. This ritual was part of a larger enterprise to create a new family identity that was to be transferred to her heirs.

Sarah Verhaegen, European University Institute
The Media-Politics of the “Lesser” Nassau (ca. 1570–1620)

William of Orange, the leader of the Dutch Revolt and one of the most famous members of the family of Orange-Nassau, is known as a “propagandist,” employing different paper communication media during the Revolt. However, apart from the prestigious princes of Orange, the lineage of William of Orange also included other relatives, the German counts of Nassau. These less prestigious members, the “lesser” Nassau, assisted their princely relatives in various ways, but received less attention in the scholarship on the lineage. Therefore, this paper has two aims. First, it sketches the relations between the “lesser” Nassau and the princes of Orange. Second, it deals with the media-politics of the “lesser” Nassau, understood as their attempts to reproduce, present, and communicate their social status to different publics in different contexts by the use of paper communication media.

Mary B. McKinley, University of Virginia
The Heptaméron in the Archives

In the Heptaméron, Marguerite de Navarre frequently refers to a specific historical event, linking it to a story in ways that may seem arbitrary or, at best, only marginal. Those references appear to reinforce the rule of the Prologue that only true stories be told. However, closer attention to the events we can only glimpse in the stories
can enrich our reading of them, while revealing ways that Marguerite used history in the service of fiction — and fiction in the service of history. An example from story thirteen illustrates that reciprocal dynamic.

Leah L. Chang, *The George Washington University*

**The Mother-Daughter Bond in the Letters of Catherine de Médicis**

Catherine de Médicis famously cited her maternity as the justification for her regency, but this maternal authority was based on her relation with her sons. How did she conceptualize her maternity vis-à-vis her female children? This paper explores how letters by the Queen regent to her daughter Elisabeth construct the mother-daughter relation as both a unique affective bond and a politically viable tool. Through a close reading of the letters, the paper will question whether Catherine’s maternal identity can be read as gendered in different ways — according not only to the child to whom she writes and through whom she defines her maternity, but also according to the political ends she sought to achieve.

Deborah Lesko Baker, *Georgetown University*

**Female Power and Transgression: Louise Labé’s “Diana” and Its Intertexts**

Whereas the mythological figure of Diana, female goddess of chastity and the hunt, often plays a significant role in the male Renaissance lyric, she is explicitly referenced in only one instance in the entire corpus of Louise Labé’s *Complete Works*: in the nineteenth poem of her sonnet cycle. In my paper I will reexamine this poem in an intertextual context with invocations of Diana (and her onomastic variations) in Petrarch and Maurice Scève (and possibly Pernette du Guillet), who themselves harken back to depictions of the goddess in Ovid’s *Metamorphoses*. In problematizing issues of female (and male) empowerment and disempowerment and their relationship to transgression, such a reexamination can suggest a coherence perhaps not readily seen between Labé’s one-time mythological reference and certain rich ambivalences and reversals that characterize her revision of the lyric tradition through which she strives to achieve social, amatory, and artistic legitimation.

10339

**National Gallery of Art**

**East Building**

**Small Auditorium**

**REMEMBERING THE MIDDLE AGES IN EARLY MODERN ITALY II**

*Organizers: Lorenzo Pericolo, University of Warwick; Jessica N. Richardson, CASVA, National Gallery of Art*

*Chair: Julian Gardner, University of Warwick*

Jane C. Tylus, *New York University*

**Did Siena Have a Renaissance?**

The three-century enmity between Siena and Florence has led to assumptions about Florence’s unequivocal modernity and Siena’s hopelessly medieval orientation. (Burckhardt mentions Siena only once in *Civilization of the Renaissance in Italy*.) To what extent were Sienese authors and artists “intentionally” medieval as a way of defining their cultural differences from Florence, and at what point — and why — was Florence catapulted to center stage in a larger narrative about Renaissance literature? In exploring the formation of a Florentine literary canon in the late Quattrocento by Poliziano and Lorenzo, I hope to elucidate some of the tensions that emerged in this moment crucial for the creation of a “renaissance” literature that took Florence as its guiding light. Among other things, it would seem both that Sienese writers were influential in Florence’s self-announced literary renaissance, and that Lorenzo’s notion of a renaissance was at least partly inspired by medieval authors.

Arturo Calzona, *Università di Parma*

**Leon Battista Alberti’s Architecture between Antiquity and the Middle Ages**

La metafora più usata dagli umanisti per esprimere il loro concetto di arte e di imitazione è quella dell’ape. Tale metafora chiarisce solo alcune tappe del processo.
Ci informa che ogni opera nasce da altre opere, ed il risultato finale è il miele, dunque un prodotto diverso e migliore. L’Alberti però oltre alla metafora del miele riprende e approfondisce quella del “mosaico” che disvela in gran parte il meccanismo della creazione. Alberti sostiene che la cultura del passato è come un tempio, ma che all’intellettuale moderno spetta il compito di ridurlo in frantumi. Frantumare il passato in tessere è dunque la prima tappa della nuova costruzione. La seconda consiste nella “selezione”; la terza consiste invece nel montaggio delle tessere sulla base di un “concetto” e “disegno” preordinati. L’Alberti applica questa metodologia di lavoro e non si limita ad utilizzare con consapevolezza “l’antico,” ma anche il “medioevo.”

Kirstin J. Noreen, Loyola Marymount University

Serving Christ: The Assumption Procession in Sixteenth-Century Rome

The icon of Christ currently displayed on the altar of the Sancta Sanctorum chapel in the Lateran was one of the most important cult images of Rome. This representation of the enthroned Savior had a special status in the cult topography of the city, for it was a central component of the yearly Assumption procession from at least the ninth century until the cancellation of the procession under Pope Pius V (r. 1566–72). My talk will explore the reasons behind the cancellation of the procession as well as the role of the particularly violent stizzi or butcher body-guards for the icon. Pius V’s cancellation of the Assumption procession, which had been a central part of the ritual life of the city for over 700 years, marks an important turning point in Roman cult practice that parallels other activities associated with the Counter-Reformation.
THURSDAY, 22 MARCH 2012
3:00–4:30

10401
Grand Hyatt
Independence Level,
Independence B

**BURIALS AND MONUMENTS**

Chair: Amy R. Bloch, SUNY, University at Albany

Anne Leader, Savannah College of Art and Design

**Family, Faction, and Florentine Burial Practice**

Contrary to what we might expect, Florentine families commonly established several commemorative burial sites around the city, installing tombs in parish churches, friaries, monasteries, convents, and, if allowed, the cathedral as well. Tombs were the most prevalent and conspicuous form of private monuments in city churches, and such diversity of burial location within a single lineage attests to the various functions that sepulchers held beyond interment. Certain patrons desired to have specific, personal, and direct intercessory prayers rather than find themselves grouped anonymously in an ancestral tomb. Multiple family memorials would preserve, promote, and advertise the honor of the family name in general and that of individual branches of the lineage in particular. This paper will examine the burial choices of the Albizzi, Covoni, Corsini, Medici, Ricci, and Strozzi, among others, to explore whether factional politics also played a role in where Florentines chose to install their tomb monuments.

Margaret E. Owens, Nipissing University

**Afterlives of the Royal Funeral Effigies**

In preparation for the arrival of Christian IV of Denmark on a state visit to England in 1606, James I ordered the refurbishment of the royal funeral effigies held in Westminster Abbey. Though ostensibly ephemeral in nature, created for display on top of the coffin in the funeral procession, the funeral effigies survived beyond their initial ceremonial purpose to enjoy uncanny afterlives in the exhibitionary culture of the Abbey. It is striking that James should deem the funeral effigies to be so important as to warrant substantial expenditure for this occasion. This incident reveals a fundamental paradox about the royal funeral effigy: though created as a surrogate for the deceased, an incorruptible stand-in for a decomposing body, the effigy itself was fragile, and vulnerable to decay, fragmentation, and dispersal. This paper focuses on the ambiguous cultural significance of the funeral effigies in their afterlives as exhibit objects.

Katalin Prajda, European University Institute

**Florentine Tombstones in the Medieval Kingdom of Hungary**

Commercial routes and diplomatic relations established between the Florentine Republic and the Kingdom of Hungary in the fourteenth and fifteenth centuries ensured the permanent presence and settlement of a number of Florentines in the most important towns of the Hungarian crown. They were either businessmen working in the region or politicians undertaking diplomatic commissions for the Florentine Signoria. The present paper investigates the history of the earliest Florentine tombstones housed by different Hungarian and Romanian collections as visual manifestations of Florentine presence in the region. There are tombstones of Florentine ambassadors who died in Buda shortly after their arrival to the royal court, of Florentine-born dignities of the Church and of Florentine craftsmen working in the town of Buda. Even though the tombstones were all products of local craftsmen, they transmitted several characteristics of Florentine tombstone production.
Bramante’s Tempietto and the Catholic Monarchs

Bramante’s Tempietto, universally acknowledged as a watershed in the Renaissance recovery of classical architecture, was also the premier commission in Rome of Ferdinand of Aragon and Isabel of Castile, who are named on the foundation stone of 1502. Scholarship has marginalized or even rejected the relevance of royal patronage, owed partly to the spotty historical record, but more so to the unfamiliar circumstance that a work holding towering significance for Italian Renaissance art was sponsored by foreign sovereigns. In this paper Bramante’s debts to both ancient and Christian architectural traditions are referred to the exalted status of the Catholic monarchs and their military victories, those past and others anticipated in the future. Two features of the architecture that have received little attention, the balustrade and shell-topped niches, are interpreted as components of an iconographic program that identifies the monument as a symbol of Spanish royal prestige.

Commemorative Monuments in Naples: Negotiating Civic Identity and Aragonese Allegiance

The Aragonese and Spanish imperial presence in Naples introduced a foreign royal patronage not experienced in a comparably determining way elsewhere on the peninsula. Neapolitans used artistic commissions ostensibly to consolidate their position with the occupying regimes or to counter them with grand statements of personal or civic identity. Strikingly original appropriations of an architectural vocabulary all’antica appear to reinforce “Italian-ness.” A more nuanced reading suggests that local patrons used mortuary chapels to visually negotiate a necessary allegiance to the Iberian power structure as well. A variety of late fifteenth- and early sixteenth-century projects for patrons such as Antonio Piccolomini, Giovanni Pontano, Oliviero Carafa, and Galeazzo Caracciolo will be considered. A range of approaches to this cultural accommodation will be examined, from the employment of Spanish artists (Bartolomé Ordóñez, Diego da Siloe) to the visual allusions to Aragonese and Spanish royal projects.

The Military Orders: New Imperial Identities and Their Reflections in Portraiture

Anachronistic relics of the Reconquista, by the accession of the Catholic Kings the Military orders were virtually independent of the crown. Nonetheless after 1469 they were rapidly brought to heel. Membership became an honorarium and emolument as much for bureaucrats as for soldiers. For Ferdinand and Isabella their new patronage over the military orders became a means to tie individuals to their service, in Spain, Italy, and elsewhere. Furthermore, the pageantry associated with the Orders was used to promote their image as imperial rulers of a new Spain. Such domestication of chivalry was continued when under Charles V the Orders of the Golden Fleece and of Santiago in particular became part of the trappings of the new Empire and of a new imperial elite. This paper investigates how this shift was reflected in portraiture, and other manifestations of material culture.
THE FUTURE OF THE HISTORY OF THE BOOK

Sponsor: History of the Book, Paleography, and Manuscript Tradition, RSA Discipline Group

Organizer and Chair: Arthur F. Marotti, Wayne State University

Anthony Grafton, Princeton University
Reading Scripture: Progress and Promise
Since 1986, when Robert Darnton published “First Steps towards a History of Reading” (Australian Journal of French Studies 23 [1986], 5–30), the field has burgeoned, and studies of reading in the Renaissance have been particularly rich. We have learned much about peasant readers, pragmatic readers, and philological readers. In this paper, I will look at some of the ways in which early modern readers approached the reading of scripture. I will examine some recent studies and suggest some areas in which intellectual history, the history of Christianity, and the history of material texts can be brought into still more fruitful connection.

Andrew Pettegree, University of St Andrews
Writing the History of the Book in the Digital Age
The communications revolution of the twenty-first century invites obvious comparisons with the transforming impact of the early modern invention of printing. Less obvious has been the impact of electronic media on the study of early print culture. This paper reflects on the creation of the Universal Short Title Catalogue and its likely impact on the history of the book. Social, cultural, and economic historians will have at their disposal a mass of data with which to study the transcontinental flow of texts, ideas, and news. The new interpretative model that emerges is likely to be subversive of established narratives of cultural transformation, particularly by directing attention to the large quantities of ephemeral items that played an essential role in underpinning the economics of the industry. The new data may also suggest multiple new lines of inquiry in the history of science, medicine, law, and politics.

Ann M. Blair, Harvard University
Book Historical Approaches to Authorship and Attribution
Authorship and attribution have long been central topics for bibliographers and literary scholars. In this paper I will consider the ways in which book history has made distinctive contributions to these topics, especially since 1980. And I will offer some examples of areas that would reward future study. In particular I will focus on forms of collaborative writing by showing how authors in various early modern European genres could rely on the work of others, including other authors (both dead and alive), but also paid helpers, family members, or future or past readers. The forms of attribution practiced at the time and since often make it hard to reconstruct the complexity of the compositional process.
Lorenzo Polizzotto, *University of Western Australia*

**The Role of Commessi or Commissioni in Florentine Welfare in the Fifteenth and Sixteenth Centuries**

I will analyze the widespread practice, by Florentines from all levels of society, of funding endowments in both specie and kind to provide future sustenance for themselves and for other designated beneficiaries. These endowments, managed normally by hospitals or by similar public institutions, have never been properly studied. Rather than mere agreements between hospitals and their employees — as recently suggested — *commessi* were in fact formal credit instruments, annuities or *vitalizi*, to which an increasing number of Florentines turned in order to ensure their own and their nominees’ future welfare. It is my intention to analyze the reasons for their diffusion and the range of benefits investors sought to obtain from them. I also intend to assess their social and economic role in Florentine society. Finally, I will ascertain the reasons, economic, social, and religious, that prompted the Grand Ducal government to ban them late in the sixteenth century.

Thomas J. Kuehn, *Clemson University*

**Protecting Dowries in Law in Renaissance Florence**

Dowry was the material foundation to marriage in Florence (and most everywhere), but it became more pivotal from the early fifteenth century, when certain legal devices were inserted into Florentine law from the broader civil law tradition. These protected dowries, as the wife’s property, from the claims of her husband’s creditors. They preserved her ability to maintain herself and a household and to pass something to her children. Dowry inflation may well have been a consequence. This essay examines the Florentine legislative context and a case that arose around 1412–13. The lawyers who addressed the legal problems argued for protection of a dowry and its return to control of a wife whose husband was in financial difficulties. Their argument was incorporated into the new statutes of 1415 and opened a new legal practice that Florentines took advantage of.

Catherine M. Kovesi, *The University of Melbourne*

**Allen J. Greco, Villa I Tatti, The Harvard University Center**

**Fowl Fare: Restricting Ritual Food in Renaissance Italy**

The household and lineage of Renaissance Italian elites depended upon marriages and births for survival and expansion. Not surprisingly, both events were marked by public rituals, which often involved special fabrics, clothes, bed linen, gift-giving, feasting, visitations, and restorative foods. But equally, the very public and expensive nature of these rituals, and their centrality to family ambitions, meant that they were often the target of sumptuary laws. Whilst many studies have focused on the clothing and fabrics restricted on these occasions, the foods targeted by these laws have largely escaped attention. This paper seeks to trace the particular kinds of foods, given to whom, and in what quantities on the occasions of births and marriages, and to explicate the contemporary cultural and scientific understandings of foods, in particular birds, and their effects upon the body that might help explain the nature of alimentary sumptuary legislation.
Diana De Pardo–Minsky, Bard College

Michelangelo's Last Building

Formal analysis of Michelangelo's last building, Santa Maria degli Angeli, supports interpreting this church as a Catholic-Restoration spiritual exercise, recalling Steinberg's reading of Michelangelo's last paintings. While the Pauline paintings coincided with the opening of Trent, the church (1560–64) corresponded with its closing. The architecture unfolds as a series of Paleo-Christian references: a scarred exterior recalls a diaconia, an entrance atrium echoes a basilica, the sunken vestibule a baptistry, and the expansive nave a Constantinian donation. Michelangelo thus choreographed a symbolic conversion for every parishioner, pilgrim, or Protestant who experienced the church. Consecrating ruins already baptized with the blood of martyrs created a relic, replaced the lost martyrium of Old St. Peter's, and announced papal legitimacy, perseverance, and regeneration. With the raw passion of his concurrent Rondonini Pietà, Michelangelo, furthermore, crafted a personal plea for salvation for artist and patron, two aged Angeli ravaged by time.

Geoff Lehman, European College of Liberal Arts

Las Meninas and (Dis)embodied Vision

Velázquez's Las Meninas thematizes vision and its incarnation through pictorial representation in a myriad of ways, but most strikingly in the dialogue it creates with a viewer. As Leo Steinberg has put it, the picture "creates an encounter." This paper examines the character of that viewer/painting encounter in terms of vision and its relationship to a broader subjectivity. Structured formally through a proliferation of framing motifs — of openings and enclosures — and psychologically through a circuit of gazes and a range of states of attention, Las Meninas presents a diaphanous pictorial space that both embodies and critiques the Renaissance perspectival mode of representation. In particular, the painting raises questions about the phenomenological implications of that representational mode, presenting a luminous space whose transparency also enfolds, and whose uncanny spatio-temporal presentness has implications for bodily as well as for visual experience.

Tianna Uchacz, University of Toronto

Frans Floris and the Multiview Figure

Frans Floris's 1554 Fall of the Rebel Angels engages in a formal dialogue with the tradition of Netherlandish carved altarpieces. Close examination reveals how Floris investigates the painter's potential to rotate and redepict three-dimensional bodies in two-dimensional space, repeatedly showing the viewer the same figures from different angles. This strategy responds to a site-specific problem: Floris's painted triptych replaces what was most likely a carved altarpiece that had previously occupied the same space in Antwerp's Church of Our Lady. By incorporating one of sculpture's most distinctive advantages into the painting, the figure seen from multiple vantage points, Floris's work supersedes the sculpted altarpiece and suggests that a Northern version of the paragone debates were being worked out in paint rather than on paper. This formal feature of Floris's Rebel Angels has been obscured by longstanding, divisive discussions concerning its overall style relative to "vernacular" and "Romanist" strains in Netherlandish art.
Jonathan W. Unglaub, *Brandeis University*

“Metaphors of Love and Birth” in Andrea del Sarto’s *Madonna del Sacco*

Leo Steinberg revolutionized how we perceive Renaissance religious art: from exposing the dormant sacred significance of charged details such as the slug-leg motif and the *ostentatio genitalium* to charting how the interplay between visual structure, pictorial environment, figural choreography, narrative action, and theological meaning activates canonical works from the *Last Supper* to the *Last Judgment*. Whereas Andrea del Sarto has figured among Steinberg’s avalanches of comparative images, this paper deploys his hermeneutic repertory to investigate the *Madonna del Sacco*. Since Vasari and Bocchi, the fresco has exemplified an aesthetic ideal. But the patina of formal perfection masks its disjunctive composition, the lunging Christ Child, the curious alignment of gestures, and the tumescent bundles and drapery bunches, whose surging *rilievo* animates, even effaces, the surface. Steinberg’s example compels us to probe what theological baggage the *Madonna del Sacco* conveys pictorially as the most inventive Holy Family after Michelangelo’s *Doni Tondo*.

**NEO-LATIN INTERTEXTUALITY III**

Grand Hyatt
Independence Level,
Cherry Blossom

*Sponsor:* Societas Internationalis Studiis Neolatinis Provendis / International Association for Neo-Latin Studies

*Organizer:* Philip Ford, *University of Cambridge*, Clare College

*Chair:* Marianne Pade, *Danish Academy*, Rome

Kristi Viiding, *Tartu University*

*Symbola* of Humanists and Literati as Source of Intertextuality

The traditional approach to the intertextuality of Latin and Greek texts from early modern times means the treatment of citations and references from the literary works of classical authors in the new composition. The influence of contemporary Latin and vernacular literature is noticed somewhat unsystematically. Very seldom is the intertextual use of humanist *symbolum* (English motto, German *Wahlspruch*, French *devise*) distinguished, although most literati of the early modern period had their own *symbolum*. Exceptionally the use of the humanist *symbolum* is commented on, as the Neo-Latin author has pointed it in the remarks of his text. Such examples form, however, only a very small part of this massive phenomenon. On the basis of recent collection of *symbola* from Estonia and Livonia from the seventeenth century the intertextual use of humanist *symbola* will be analyzed in the occasional poetry (*super sumbolo* poems), paratexts in books and paintings, choirbooks, and printers’ marks.

Elena Dahlberg, *Uppsala Universitet*

Jacob Thode’s *Laudes* (1720): Intertexts within Neo-Latin Literature

When studying Neo-Latin texts, scholars often run the risk of being occupied with only one task, the identification of classical models. I will show the necessity of a wide reading of Neo-Latin literature in order to reveal intertextual bonds to contemporary or earlier early modern authors. This will be demonstrated through the analysis of a poem by the Danish writer Jacob Thode. Entitled *Laudes, quibus PAX...sum Ministrum...Dr. Paulum Löwenörn...festo Pacis die 14 Novembris 1720, prosecuta est*, the work celebrates the peace treaty entered into by Denmark and Sweden at the final stage of the Great Northern war. Constructed as a *concillium deorum*, it is modeled upon Claudian’s *In Rufinum*. A closer look at the poem reveals that Thode is also influenced by other Neo-Latin poets, both fellow countrymen and foreign authors, and thus places him in a generic tradition of his own time.
Jeanine G. De Landtsheer, *Katholieke Universiteit Leuven*

Sidronius Hosschius’s *Elegiae in mortem duorum militum Hispanorum*

In 1650 Archduke Leopold William, Governor of the Spanish Netherlands, launched an attack against Capelle, a small town near Cambrai. A Spanish soldier, Johannes Laurentius, was fatally wounded by the besieged. The next day standard-bearer Francisco de Solis found the body of his soulmate on the battlefield. His heart broke while burying his friend. To commemorate this friendship “Till death do us part,” Archduke Leopold William had both friends buried in a marble tomb. He asked the Jesuit Sidronius Hosschius (1596–1653), a gifted Latin poet, to write an epitaph but also to commemorate them with a poem. Hosschius immortalized their friendship in three *Elegiae* for which he found his inspiration both in the Bible and in Antiquity. The poems’ sober phrasing and clear style remind one of Ovid.

**MYTHOLOGY AND RELIGION IN RENAISSANCE ART II**

*Sponsor:* Association for Textual Scholarship in Art History (ATSAH)

*Organizer:* Liana de Girolami Cheney, *University of Massachusetts Lowell*

*Chair:* Tina Waldieier Bizzarro, *Rosemont College*

Ellen Louise Longsworth, *Merrimack College*

*Style and Context: The Sculptures in the Choir of the Church of Santo Sepolcro in Milan*

By the early sixteenth century the medieval church of Santo Sepolcro had become the site of special veneration of the Passion, Death, and Body of Christ. In 1564 Carlo Borromeo was sent to Milan as Archbishop by his uncle Pope Pius IV de’ Medici. Central to Carlo’s ministry, as well as to his personal devotions, was an obsession with the suffering and death of Christ. It is no coincidence, therefore, that he chose the church of Santo Sepolcro in which to house his new Order of preaching friars, the Congregazione degli Oblati di Sant’Ambrogio, who would put his post-Tridentine reforms into operation. Occupying the choir of Santo Sepolcro are two groups of lifesized terracotta sculptures depicting events from Christ’s Passion that may date from Carlo’s occupancy of the church. Problems of style and authorship, and the probable reasons behind the creation of these figures are the focus of this paper.
Lynette M. F. Bosch, *SUNY, Geneseo*

Counter-Reformation Style and Spirituality: Juan de Valdes, the Spirituali, and Jusepe Ribera

The Spanish movement of the “iluminados” originated by Juan de Valdes in the late fifteenth century strongly influenced the Italian “spirituali,” as Valdes’s writings became known in Italy. Leading members of the Vatican and other Italian courts were influenced by Valdes’s writings and the concurrent stylistic changes that paralleled the dissemination of these ideas should be noted as being symptomatic of Reformation and Counter-Reformation debates about religion and art. This paper considers the stylistic changes that occur as Valdes’s influence spreads in Italy and concludes with a consideration of the style of Jusepe Ribera as the endpoint of the artistic transformation that were the result of the societal changes brought about in the aftermath of the destruction of the Catholic Church’s monopoly of spiritual life in early modern Europe.

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**METAPHOR AND SYMBOLISM IN RENAISSANCE ARCHITECTURE**

*Grand Hyatt*

*Independence Level, Lafayette Park*

**Sponsor:** Society of Fellows (SOF) of the American Academy in Rome (AAR)

**Organizer:** Richard A. Etlin, *University of Maryland*

**Chair:** Stephanie C. Leone, *Boston College*

Daniel A. Savoy, *Manhattan College*

**Temporalities of Myth in Early Modern Venetian Architecture**

Recent scholarship has shown that early modern Italian architects devised practices to combat the duration of time in architectural construction, which often lasted centuries. In Venice, one such practice may have involved concealing the passage of time with an illusion of civic mythology, in which metaphorical temporalities were constructed in the design of buildings. This paper traces three vectors of Venetian mythological temporality at San Marco (b. 1063), where time was manufactured to endow the city with a venerable Byzantine heritage; the Palazzo Ducale (b. ca. 1340), where time was arrested to demonstrate the constancy of the State; and the Libreria San Marco (b. 1537), where time was “projected” to herald promising years ahead. In the main square of Venice, centuries of architectural construction were therefore collapsed into an idealized image of the city’s past, present, and future. Michael J. Waters, *New York University*

**Cannons and Columns: Materiality and Metaphor in Milanese Renaissance Architecture**

In the last decades of the fifteenth century, Milan under Sforza rule became one of the most important artistic and military centers of Europe. At the same time, Milanese architects began to create a variety of new types of columns shaped like tree trunks, candelabra, and even cannons. Focusing on a previously overlooked set of cast iron columns with wrought iron bands that in their form, material, and facture resemble cannons, this paper argues that artists in Milan actively reevaluated the materiality of the Renaissance column in the late fifteenth century specifically by alluding to its multifarious origins. By creating columns that could be cannons, the Milanese evoked the achievements of contemporary Milan and an emerging modernity, while also physically linking two different classes of objects that were in fact the product of a single artist milieu centered on the demands of the Sforza court.
Richard A. Etlin, *University of Maryland*

Diane de Poitiers’s Château d’Anet as Enchanted Palace

This talk extends André Chastel’s 1985 insight that Renaissance palaces often were conceived as enchanted domains from chivalric romantic epics, such as the Palace of Apolidon. Through the use of what contemporaries called “apparatuses of theater and perspective,” Philibert Delorme and his artistic collaborators made Diane de Poitier’s Château d’Anet into an enchanted palace with statues that seem alive through illusionism or as automatons, stereotomic vaults that seem to hover magically in space in defiance of gravity, perspectival adjustments that telescope and collage together distant forms so as to present miraculous visions, anamorphic distortions of flat surfaces to present three-dimensional illusions, and adjustments to volumes and decorative surfaces so as to make them seem to move and change shape as if by enchantment. These artistic features provided an experiential dimension to sustain the conceit of Anet as the domain of the Olympian goddess Diana, as personified by the patron herself.

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**NETHERLANDISH ART**

*Grand Hyatt*

*Independence Level, Farragut Square*

**Chair:** Jacquelyn N. Coutré, *New York University*

Michelle Moseley-Christian, *Virginia Polytechnic Institute & State University*

Humor in Seventeenth-Century Netherlandish Genre-Portraiture: Adriaen Brouwer’s *The Smokers* as Case Study

Seventeenth-century Dutch and Flemish portraiture often calls to mind restrained likenesses of merchants and burghers garbed in black. Painters also produced a number of so-called “genre-portraits,” or hybrid images that picture informal, often emotive sitters who actively participate in scenes of everyday life. The intersection of genre and portrait allowed painters to reconsider Netherlandish portrait conventions in unprecedented ways by placing sitters in humorous contexts that controverted idealization. This visual strategy lends expressive power to Adriaen Brouwer’s *The Smokers*, ca. 1635. The group portrait of five identified Antwerp artists pictures the sitters indulging in vice within a tavern setting. The obvious comedy in *The Smokers* is enriched through an excavation of its complex, layered use of irony. Sitters consuming tobacco and beer allowed for an unusually lively and gestural arrangement that acted as a performative vehicle to argue for the persuasive power and competitive talent of painters.

Saskia Beranek, *University of Pittsburgh*

The Built Image: Amalia van Solms and Early Modern Dutch Portraiture

In early modern architectural theory, the domestic space was intended to be the ideal representation — a perfect portrait — of the resident, in both design and decoration. This paper explores the implications of this union of architecture and portraiture in a case study of the most prominent aristocrat of the Dutch Republic, Amalia van Solms, wife of Frederik Hendrik of Orange Nassau. Focusing on her apartments at the castle of Honsealaardsdijk, I draw attention to the innovative ways in which she commissioned portraits for specific architectural environments, using entire rooms to stage her identity, drawing on literary, courtly, and allegorical sources. As different audiences were admitted to ever more restricted spaces, they were granted differing visual and physical access to the body of the subject. This study reveals not only innovative gendered patronage practices, but also proposes an iconography of space for the embodied viewer within an architectural environment.
Mark Trowbridge, *Marymount University*

The Micturating Man and the Artist-Doctor: Reading Urine in Rogier van der Weyden’s *St. Luke Drawing the Virgin*

In his *St. Luke Drawing the Virgin* (ca. 1435, Boston, Museum of Fine Arts), Rogier van der Weyden included a crowded cityscape behind the Virgin Mary that includes, among other details, a figure urinating against the city wall. While this figure appears nowhere else in the corpus of paintings from the Campin-Van der Weyden circle, he does reappear in every work based on this composition. This paper will investigate why Van der Weyden might have included this figure in this composition alone, and what the figure might mean for our interpretation of the picture. It looks into the ongoing visual tradition of urinating figures in Netherlandish painting, and focuses on how this particular man might relate to the character of St. Luke as both artist and physician at a time when painters’ guilds were gaining independence throughout Europe.

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**TRANSLATING CHINA IN EARLY MODERN EUROPE II**

**Sponsor:** Americas, RSA Discipline Group

**Organizer and Chair:** Ricardo Padrón, *University of Virginia*

Angelo Cattaneo, *Universidade Nova de Lisboa*


Around 1580–90 a pioneering dictionary was prepared — attributed to the Jesuits Michele Ruggieri (1543–1607) and Matteo Ricci (1552–1610), and translating Chinese into the Portuguese idiom — and a consistent system for transcribing Chinese characters in the Latin alphabet was developed. I will provide a close reading of Ricci’s and Ruggieri’s dictionary as a work of cultural translation in the early modern world, rather than simply a linguistic translation. I will consider the whole set of words and concepts that were translated in the dictionary to try to grasp the principal aspects of both the European Christian and the Chinese Confucian-Buddhist civilizations that were passed down and translated. My analysis will also consider how the Portuguese language was the principal idiom through which Eastern languages and civilizations were first translated and transmitted to Europe. And I will also highlight the convergences and divergences in these first attempts of mutual cultural exchange.

Yun Shao, *Clarion University of Pennsylvania*

The Painting Language

For most Europeans of the seventeenth century who had some interest or knowledge about China, Chinese arts and art craft may be the only means by which they directly and visually experienced China. These human, animal, and floral images displayed in paintings, porcelain figures, wooden chests, and other forms of art craft contributed in a unique way to shaping the early modern European perception and representation of China. This paper intends to examine the European reception of the Chinese aesthetics of visual art by studying selected historical and missionary narratives from the seventeenth century, such as the travels of Friar Domingo Fernández Navarrete, and some visual plates employed in their prints.
Marco Musillo

Tartars' Faces and Chinese without Bodies: Picturing China in Renaissance Europe

My paper examines the context of spectators looking at the image of China in Renaissance Europe. In particular, it focuses on the pictorial languages employed to describe and characterize Chinese people: as ethnographic subjects, as agents for the transmission of knowledge, and as emblematic presences. Through the exploration of various visual sources — such as paintings and prints — the main aim is to trace the way in which the different pictorial languages constituted together the European conception and impression of China. Two distinct contexts are here investigated. The first is represented by the corpus of pictures related to ethnographic practices, and to the idea of habitus. The second is the framework composed by images that were mainly the product of a new mercantile view, which was constructed around taxonomic procedures, and moralizing assumptions.

10411
Grand Hyatt
Constitution Level,
Constitution D

SICILY: ARCHITECTURE AND ART
1400–1700 II

Organizer: Morten Steen Hansen, Stanford University
Chair: Elena M. Calvillo, University of Richmond

Stephen J. Campbell, The Johns Hopkins University

Cesare da Sesto in Messina

In 1505 the twenty-six-year-old painter Cesare da Sesto left his native Lombardy for a ten-year progress southward to Rome, Naples, and Messina. In each city he created works of particular ambition that owe little to local practice, but are also hard to account for solely in terms of his probable Milanese formation in the ambit of Leonardo — notably the spectacular altarpiece for the Genoese community of Messina. The city would occupy a particular importance in his peripatetic career: after returning to Milan, he returned in 1517 to execute a second altarpiece, the Adoration of the Magi. The paper will examine Cesare's Messinese performances in terms of an ideal of cosmopolitanism — a “pan-Italianism” that would be excluded in the entrenched regionalism of Vasarian art history, but which would lead to one of the more noteworthy counter-Vasarian themes in the art theory of Lomazzo, Cesare's fellow Lombard.

Salvatore Bottari, University of Messina

Rethinking the Sicilian Renaissance: The “Case” of Antonello da Messina

Antonello da Messina’s paintings have puzzled scholars, who have regarded them as brilliant examples of Renaissance art standing out in a peripheral area characterized by ideological and social stagnation. The turning point in Antonello's style has been traditionally traced back to his stay in Naples and Venice, but this reinforces the idea of fifteenth-century Messina as one of the many cities in Southern Italy that did not enjoy the same change other cities did during the great European Renaissance. My paper will challenge this assumption and will prove that Messina, just like other Sicilian cities, was not a provincial offshoot of a Renaissance that celebrated its glory elsewhere, but a prominent cultural center.
THE MEDICI AND THE CULTURE OF SPECTACLE

Organizer, Chair, and Respondent: Gianni Cicali, Georgetown University

Konrad Eisenbichler, University of Toronto, Victoria College

The Power of Presence: The Spectacle of Attendance by the Medici Princes

While Lorenzo the Magnificent could, like any other noble gentleman of Florence, attend the performance of a play in a confraternity and mingle in the crowd, the Medici grand-dukes could not. Their arrival, presence, and departure at a confraternity play were carefully orchestrated so as to infuse the moment with the air of nobility and power that befitted what was now a princely family. Drawing on archival records from confraternities, this presentation will examine the “spectacle” of attendance of various Medici men (and occasionally women) at the performance of plays in confraternities in late sixteenth- and early seventeenth-century Florence.

Anna Maria Testaverde, Università degli Studi di Bergamo

Feste ordinarie e straordinarie in the Libri di cerimoniali from the Republic to the Principate

This presentation examines Florentine ceremonial regulations from the Republic to the Principate. Carefully described by Giovanfrancesco Tongiarini and then by his son, Antonio, both of whom were cerimonieri for Cosimo I, these regulations are outlined in the Libro di cerimoniali compiled between 1536 and 1612. Not incidentally, the Libro begins with a description of the funeral for Alessandro de’ Medici (1537), an event that marked the conclusion of the Republic’s Cerimoniale compiled by the Araldo of the Republic. Alessandro’s funeral was the first formal “spectacle” of Cosimo’s reign and was meant to signal the respectful continuation of civic traditions. In reality, however, it marks the start of a new ceremonial order that distinguished “feste ordinarie” from “feste straordinarie.” The first group included annual religious celebrations drawn from Florence’s republican traditions and dynastic cult, while the second included formal princely events such as “entratte, onoranze, esequie et altre cose.”

Ewa Kociszewska, University of Warsaw

The Ballet des Polonais at the Court of Catherine de Médicis: New Evidence, New Interpretation

The paper examines the Ballet des Polonais (1573), a magnificent festival given by Catherine de Médicis on the occasion of the election of her son, future Henri III of France, to the throne of Poland. It argues that the invention of the spectacle, described by humanist Jean Dorat, has many more references to the current political situation than scholars have previously recognized. Placed in its immediate political, literary, and visual context, this text reveals allusions to current topics, praising Catherine’s son, his military glory, and his imperial destiny for the monarchy. The web of references to the Aeneid and to Catullus display the foremost role of Catherine de Médicis, who is lauded for overcoming her maternal sorrow over Henri’s departure in order to promote the Valois empire.
Daniel Lorca, *University of Chicago*

The Moral Import of Renaissance Paintings from the Perspective of Renaissance Virtue Ethics

The way in which we understand Virtue Ethics today is drastically different from the way it was understood during the Renaissance. Following Habermas’s explanation of the disenchantment of religion, it becomes clear that unlike today, during the Renaissance there were no strong distinctions between Ethics, Epistemology, and Aesthetics. The goal of my presentation is to explain how this lack of strong distinctions among Ethics, Epistemology, and Aesthetics affects the ethical import of paintings during the Renaissance. To obtain the desired explanation I shall take into account the works of Castiglione (Aristotelianism), Erasmus (Neo-Stoicism), and Peter Ramus (Rhetoric), among others. My ultimate goal is to show that if we take Renaissance Virtue Ethics seriously, then it is virtually impossible for us to appreciate paintings in the way they were appreciated during the Renaissance.

Sarah R. Kyle, *University of Central Oklahoma*

Corporeal Metaphor and the Ethics of Portraiture in Fourteenth-Century Padua

Physiognomy was part of medical and artistic theory and practice in the premodern period. Physiognomy considers visible, bodily characteristics as signs for invisible, moral ones. While physicians used physiognomy to develop health regimens, artists used it to convey moral messages. Pietro d’Abano’s commentary on Aristotle’s *Problemata* (1310) describes a theory of portraiture based on physiognomy. Pietro argued that in portraits painted by his contemporary, Giotto, viewers could recognize both the moral and physical constitution of the person portrayed. Pietro considered Giotto’s portraits to be at once figural (a recognizable likeness) and metaphorical (an imagined likeness). Giotto appealed to physiognomy in his portraiture to embody specific characteristics as guides to living a Christian life, a technique that parallels the use of corporeal metaphors in the *speculum principis* literary tradition practiced by later humanists. This paper will examine the ethical messages cultivated by the relationship between portraiture, physiognomy, and metaphor in fourteenth-century Padua.

Alejandra Giménez-Berger, *Wittenberg University*

Virtue Ethics in Felipe de Guevara’s *Comentarios de la Pintura*

The first treatise on painting produced in Renaissance Spain, the *Comentarios de la Pintura* (ca. 1560) encourages its intended reader, Philip II, to provide a strict visual formulary in order to ensure proper moral development, quality, and competitiveness through the arts. Gleaning his arguments from Philostratus, Pliny, Lucian, and Hippocrates, among others, Guevara proposes that the cognitive processes generated by viewing artworks change the moral constitution of whole nations. Figural painting causes an internalization of the virtue or vice communicated by the disposition of its subject. The codified portraits of ancient Egypt and of Pre-Columbian cultures illustrate the successful establishment of state-endorsed models that sustain or destroy national stereotypes and cultural habits. The body of the king, as national archetype represented in paintings and texts, provides a ready example. This paper explores the ways in which Guevara’s theories of representation affect the moral import of royal paintings during the period.
Nicolas Russell, *Smith College*

How Memory Constitutes Societies in Louis Le Roy’s *Vicissitude*

In the 1920s and ’30s, the sociologist Maurice Halbwachs developed a conception of collective memory, composed of shared lived experiences, that he claims is constitutive of social groups and their identity. Being grounded in shared lived experience, Halbwachs’s collective memory and the social groups constituted by it are relatively ephemeral. This paper will explore a divergent conception of how memory constitutes groups, developed by Louis Le Roy in his history and theory of civilizations. Le Roy focuses on a type of memory with a much broader temporal horizon, the cultural memory passed from generation to generation and from one group to another. His groups, which take shape over numerous generations, are not defined by shared experience, but rather by a shared cultural knowledge. Halbwachs’s and Le Roy’s conceptions of how memory constitutes groups ultimately reveal the sharp differences between contemporary and early modern conceptions of collective memory.

Amy Graves Monroe, *SUNY, University at Buffalo*

Satire and Memory in *Les Regrets* of Du Bellay

Satire inhabits the space of disappointment where expectations fall short of realities, filling it with bitter observations of lack and insufficiency. Du Bellay’s artificial memory of Rome, textually constructed by Classical learning, confronts the realities of Roman contemporary life. The monuments he constructs are the *lieux de mémoire* of a disenchantment that has turned bitter (*ris sardonien*). The satirist is often a melancholy reactionary figure who clings to a world gone by and is not the champion gladiator for future improvement and public chastisement of the depraved that we have come to expect. Memory, then, stands at the heart of the satire, for the *tempus edax rerum* does not only describe things, but also degrades virtue and diminishes ethical and aesthetic existence.

Elisabeth Hodges, *Miami University*

Montaigne and the Will to Not Forget

When we think about memory, we often think of memory’s investment in place; of monuments or souvenirs that commemorate an event we wish to preserve from the effects of time and forgetting. Montaigne famously quipped that he had a rotten memory, characterizing his inability to remember as an excessive deficiency. While his memory may well have been one of the essayist’s failings, this paper will examine two instances in the *Essais* during which Montaigne resists his deficient memory with the will to not forget. In these moments, Montaigne does not remember, per se, but rather expresses his will to mark the site of these insights as places of not forgetting. It is not memory itself but rather the will to not forget this, the place that marks this moment with a difference that might be beyond language, time, or the constraints of representation.
Carmen Peraita, *Villanova University*

Itinerant Printing Presses: Pageantry, Civic Identity, and Religious Devotion in Early Modern Valencia

During the seventeenth century the *jurats* (city officials) of Valencia made a concerted effort to produce a series of printed chronicles of the city celebrations. My paper explores a significant episode which underscores the city's perceptions of the role of printing. During festivities of the Immaculate Conception of the Virgin, printing and engraving presses were installed in two wagons of the procession. In the first wagon, printers, dressed as angels, printed broadsides with poems devoted to the Virgin as a divine, immaculate printed book. The second wagon followed with an engraving press, in which an image of King Philip IV and the Virgin was being printed. The broadsides and engravings were thrown to the public that was watching the procession. My study examines the episode framing the diverse contributions of print culture in shaping a civic identity.

Maria del Carmen Saén de Casas, *CUNY, Lehman College*

Judicial Oratory and Pedro de Ursúa and Lope de Aguirre’s Mythical Images of El Dorado

Few historical events have generated as many personal accounts as the tragic expedition of Pedro de Ursúa and Lope de Aguirre in search of El Dorado (1560–61). Most of these accounts were written by some of the surviving participants who were forced to defend themselves at the request of the Spanish authorities. This presentation will focus on a comparative analysis of six of these exculpatory texts to illustrate how their authors used a common rhetorical strategy, the so-called *relatio criminis*, to build their defense. I will also demonstrate how this strategy was crucial in the creation of the mythical image of the two leaders of the expedition, Pedro de Ursúa and Lope de Aguirre, an image that is still alive in many films and literary works of our days.

Victoria Pineda, *Universidad de Extremadura*

A Table of Remembrance: The Reading of Characters’ Speeches and the Materiality of the History Text

As D. R. Woolf has pointed out, history was perceived by early modern readers as a compound of different “genres” from which both pleasure and utility could be drawn. Apothegms, exempla, deliberations, inscriptions, descriptions of persons, discussions of people’s habits and institutions, or letters and speeches, together with the purely narrative sections, were the pieces of the mosaic of history. This perception was emphasized by the typographical treatment used by printers to highlight some of these pieces, such as inscriptions, sententiae, and orations. In my paper I analyze Renaissance manuscripts and editions of history works, from Sallust to Bruni, from Livy to Guicciardini, in an attempt to understand how the early modern reader considered and used orations.
FICINO IV: SACRED MYTH AND RELIGIOUS MYSTERY

Sponsor: Society for Renaissance Studies, United Kingdom
Organizer and Chair: Valery Rees, School of Economic Science, London
Respondent: Guido Bartolucci, Università della Calabria

Beatrice Arduini, University of Massachusetts Amherst
Ficino’s Dante: The Vernacular Translation of Dante’s Monarchia and a Copy of the Convivio

In his summary of Plato’s “Philosopher,” Marsilio Ficino speaks of the need for the philosopher or ruler to contemplate the divine Good and then to direct men’s activities towards this Good. This Good is the same unity of which Dante speaks in his Monarchia, to justify the rule of a single temporal authority, the Emperor, alongside a single spiritual authority, the Pope, using a figure, that was to become one of Ficino’s favorites, of man occupying a position midway between the world of corruptible things and the divine. Although Dante’s Monarchia was burned in 1329, it did not altogether disappear. I shall examine Ficino’s Tuscan translation of 1468 produced for Bernardo del Nero and Antonio Manetti, both active participants in Florentine political life, and the earlier, less successful attempt by del Nero in 1456, bound with Dante’s Convivio in some Florentine fifteenth-century manuscripts, an important example of the “self-commentary” genre.

Michael J. B. Allen, University of California, Los Angeles
Marsilio Ficino, Prometheus, and the Fire of Commentary

Ficino’s engagement with the ancient myth of the Titan Prometheus, son of the great goddess Themis, tells us about Neoplatonic commentary and its transformative philosophical and theological agenda, since myth, theology, and philosophy inhabit the same intellectual planetary system. From being a supernumerary, a lesser Mercury, or mercurial daemon, Prometheus eventually became the arch dialectician. It was his dialectical fire and foreknowledge according to Ficino that enabled him to see the providential plan that a benevolent Olympian Jupiter has always had in mind for the world; to serve as Jupiter’s beneficent messenger; and to remind us of the peaks of contemplation that are ours to attain, if we master the supreme Platonic art that can attain the nature of the Good itself. Prometheus continued to play a role, even at the close of Ficino’s career, in his evolving understanding of Neoplatonic method and specifically of the centrality of exfoliating Neoplatonic triads.

RENAISSANCE MEDICAL MEN: THE ORIGINS AND SHAPES OF PROFESSIONAL IDENTITY IN EARLY MODERN ITALY

Organizer: Cynthia Klestinec, Miami University
Chair: Elizabeth A. Horodowich, New Mexico State University

Alexandra E. Bamji, University of Leeds
Physicians and Identity in Early Modern Venice

This paper explores the perceptions and self-perceptions of physicians in early modern Venice. Sixteenth-century attitudes were colored by the association of physicians with heresy and the failure of two leading doctors to identify the disease afflicting Venice in 1575–77 as plague. I argue that physicians successfully refashioned their identities, individually and collectively, across the early modern period. Individual strategies involved publication, patronage, social performances, and bequests. Evidence demonstrates that a vastly increased proportion of the sick and dying sought treatment from physicians by the end of the seventeenth century.
Physicians worked closely with one another, facilitating the development of a stronger collective identity related to membership of the city’s College of Physicians, and leading Venice’s secular and religious authorities to seek out their expertise. Yet I conclude by emphasizing the multiplicity of identities, which derived from the diverse backgrounds of practitioners and the variant forms of their medical practice.

William Eamon, New Mexico State University

Extreme Makeover: How Leonardo Fioravanti Became a Doctor

Leonardo Fioravanti had no intention of becoming a doctor. Born in Bologna in 1517, he apprenticed as a barber surgeon and was proud of it. Then, appalled by what he considered to be the corrupt state of conventional medicine, he “went out into the world” in search of the “true” doctrine of the ancient empirics. Yet, like Molière’s Sganarelle, Fioravanti became a doctor in spite of himself. Mistaken in Palermo for a learned physician, he parlayed that image to promote himself as the inventor of a “new way of healing.” An overnight celebrity, he thrived as the leader of an alternative medical movement. Eventually he did become a doctor, but only by finagling a medical degree from Bologna. Though hardly typical, Fioravanti’s story is an instructive case study of how empirics could fashion identities in an unstable medical marketplace.

Cynthia Klestinec, Miami University

The Practical Intellect of Renaissance Medical Men

According to Renaissance Aristotelians, the practical intellect is divided into two parts: ars and prudentia. The physician and mathematician, Girolamo Cardano included an entire chapter on prudence in his autobiography, highlighting the physician’s practical intellect and establishing the moral conditions of his work. Equally the domain of ars mechanica received more focused attention. Rather than attribute this renewed interest in the practical intellect solely to humanists, this paper draws attention to surgery, a hybrid field that not only inherited the rational surgery of the Middle Ages and humanist approaches to medicine but also responded to an increasingly competitive medical marketplace. This paper characterizes the practical intellect in surgery texts that range from the learned (Croce) to the non-learned (Fioravanti) in order to understand how prudence and manual work (ars) shaped the professional identity of a surgeon in the age of the Scientific Revolution.

Sarah Rodgers, Rutgers University

“Fair Ladies” and “idle works”: Philip Sidney, Gender, and Reading for Pleasure

This paper considers the relationship of Sidney’s two versions of Arcadia to the concept of pleasure reading situated within the sixteenth-century commonplace of addressing romances to women. In the preface to the earlier Arcadia, Sidney imagines the text as a collaborative enterprise between himself and a particular woman reader: his sister. This spirit of pleasurable collaboration is carried over into the first Arcadia, where Sidney frequently addresses a general, but gendered, audience of “Fair Ladies.” While these addresses largely disappear in the revised Arcadia, the story of Erona is related piecemeal by Pyrocles and Musidorus to Philoclea and Pamela in order to aid their seductions by fashioning the women into a pleased, interested audience for love stories. The paper will examine Sidney’s interest in imagining textual production as a pleasurable collaboration between author and women readers in order to understand what it meant to “read for pleasure” in the sixteenth century.
Christine de Pizan and Jean Chaperon on the *Chemin de Longue Estude*

Jean Chaperon “translated” Christine de Pizan’s *Le Chemin de longue estude* “de langue romane en prose francoyse.” However worthy Pizan’s *Chemin* was — Chaperon recognizes it as “tout instruit de bonnes meurs,” he altered it: “j’ay obmis quelquechose, ou bien que je n’aye observé l’ordre de traduction, ou que le parler soit rustique et non digne d’estre presenter devant les yeulx.” Chaperon traces a *Chemin* more suitable for his mid-sixteenth-century audience. The uniqueness of his project is not the translation, rather “l’oeuvre estoit de femme.” Chaperon expresses ambiguity about his undertaking. He tries to avoid tarnish to his reputation by dedicating the text to a woman. Chaperon’s *Chemin* raises many questions, two of which I explore here: How does the work fit into the early publication of female-authored texts in sixteenth-century France? What effect does the modified *Chemin* have on Pizan’s literary standing at that time?

Jessica E. DeVos, Yale University

**Du Bellay as Bradamante: Crossing Genders and Genres in *L’Olive***

In *La Deffence et Illustration de la Langue Françoyse* Du Bellay proposes Ariosto as a model for the aspiring Renaissance epic poet. The presence of an epic and often erotic intertext such as the *Orlando furioso* in *L’Olive*, however, generically and thematically undermines the Petrarchan imitation frequently associated with the lyric works of the Pléiade. Moreover, Du Bellay’s choice to place translations of the heroine Bradamante’s laments in the mouth of his male poet might seem to further exacerbate these complexities by crossing genders. In this paper I suggest just the opposite. Du Bellay lifted six ottave from canto 44, divided them into three sonnets, translated them into French, and neatly inserted them into his own sonnet sequence. It is rather our own modern prejudices about female and male poetic voices that hinder our ability to appreciate how Renaissance authors fashioned lyric personas that functioned in an intertextual literary universe.

**THE PERFORMATIVE IMAGE II**

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*Grand Hyatt
Constitution Level,
Latrobe*

*Organizers: Andrew R. Casper, Miami University;
Christian K. Kleinbub, The Ohio State University
*Chair: Andrew R. Casper, Miami University*

Alessia Frassani, *Universidad de los Andes*

Meditation as Performance: The Interplay of Text and Liturgy at Sutatausa in the Seventeenth Century

Spanish evangelical efforts are evident in the layout, architectural features, mural decorations, and altarpieces of the New World missions. At San Juan Bautista Sutatausa, Cundinamarca, near Bogotá, the liturgical space of the church was created by a series of mural paintings, produced at different stages during the seventeenth century. While the public aspects of indoctrination have been a main focus of the research on these murals, the silent but still performative role played by images in meditational practices remains to be explored. At Sutatausa, sermons and passion plays were not only acted out, but also internalized and reflected upon, thus creating a circular process of personal and public reinterpretations that layered on the church murals, changing also upon sociopolitical circumstances. In particular, I will emphasize the interplay between doctrinal/spiritual, public/private, and popular/lettered in the deep religious and anthropological crisis brought about by the Euro-Amerindian encounter.
Anna Huber, \textit{Harvard University}

On Laughter before Hieronymus Bosch's Panel of \textit{The Seven Deadly Sins and Four Last Things}

This paper focuses on the performative aspects of Hieronymus Bosch's Panel of \textit{the Seven Deadly Sins} (Museo del Prado, Madrid). It will analyze the precise ways in which the artwork forces the spectator, as in a visual trap (Alfred Gell), into precarious, shifting positions between devotional piety, worldly ridicule, and scorn. Bosch's image gazes out at the viewer, displaying a Man of Sorrows at its center, as in the pupil of an eye, while speaking out warnings in the form of written words, which seem to come from the Godhead himself. This contribution, by extricating the hitherto unstudied comic or laughter provoking aspects of Bosch's scenes of the Seven Deadly Sins, explains how the bodily experience of beholding constitutes the very meaning of the artwork. It will in turn compare the mechanisms behind the tension of divine presence and comic genre in Bosch's panel to historically contemporary passion plays.

Rangsook Yoon, \textit{Central College}

Performitivity in Hans Burgkmair's Images of “the Far-off Calicuttish Folk” on the \textit{Triumphal Procession}

A large number of print projects executed for the Holy Roman Emperor Maximilian are ideological and propagandistic, focusing on his self-aggrandizing message as the ultimate earthly ruler as well as promoter and defender of the Christian creed. The woodcut images found on the monumental \textit{Triumphal Procession} (1516–18) are no exception. Conceived by Maximilian in 1512, and executed in detail by his secretary, Marx Treitz-Sauerwein, this project was fashioned by various artists, including Hans Burgkmair. I focus on Burgkmair’s “primitive” images of Indians and Native Americans, which closely correspond to Treitz-Sauerwein's descriptions, and I examine their panegyric and performative symbolism within the broader context of Maximilian’s imperialistic desires. These images project the Emperor's deepseated imperial dreams of dominion over the peoples of Asia and the New World, symbolically elevating him as ruler of all nations and subjugator of all “heathens.”

\textbf{SHAKESPEARE, MATERIALITY, AND THE REFORMATION}

Organizer: Jennifer Waldron, \textit{University of Pittsburgh}

Chair: Brian Cummings, \textit{University of Sussex}

Adrian Streete, \textit{Queen's University, Belfast}

Lucretius, Calvin, and Natural Law in \textit{Measure for Measure}

The past few years have witnessed a major reconsideration of the place and importance of Lucretius in the literary culture of early modern England. This paper builds on and refines recent scholarship by critics like Jonathan Gil Harris, William Hamlin, Jonathan Goldberg, and Eric Langley in order to explore more fully the relationship between Lucretian philosophy, early modern Protestantism, and Shakespeare’s \textit{Measure for Measure} (1604). By examining Calvin and Lucretius's respective attitudes towards knowledge, perception, motion, the uses of religion, and sex, I will suggest that although Calvin pits them in opposition to one another, Protestantism and Lucretian philosophy are rather less antithetical than the Reformer would like them to be. This fact did not go unnoticed in early modern England. Shakespeare’s \textit{Measure for Measure} explores this link with particular acuity, staging a Calvinistic world turning Lucretian.
Jennifer Waldron, University of Pittsburgh

The Materiality of Sacrifice in *Titus Andronicus*

Shakespeare's first Roman tragedy opens with Titus's decision to sacrifice the proudest prisoner of the Goths to appease the “groaning shadows” of the Roman dead. This opening corresponds with the play's conclusion in a cannibalistic scene of revenge that masquerades as a feast of reconciliation, in which the guests chew the bodies of not one but two sons “with teeth,” evoking polemical Protestant descriptions of the Catholic Mass. This paper proposes that Shakespeare's depiction of ancient Rome draws on Protestant anthropologies of sacrifice, which sought to establish stark distinctions between the antiquated, “dead” sacrifices imagined to belong to a pre-Christian and anti-Christian religious cultures and the “lively” sacrifices endorsed in post-Reformation England, including sacrifices of the heart, affections, and body (as in Psalm 51 and Romans 12). In *Titus*, Shakespeare turns this highly polarized landscape of sacrifice towards a meditation on citizenship, martyrdom, and the corporal actions of theater itself.

Elizabet Williamson, The Evergreen State College

*Coriolanus*, Martyr Narratives, and the Use Value of the Body in Pain

Through Martius's resistance to displaying his wounds for the people of Rome, *Coriolanus* explores the contradictions inherent in attempting to make the human body perform a particular kind of social value. This essay argues that late medieval and early modern martyr narratives, which are built on such contradictions, can help us think through Martius's ambivalent relationship to his body. (The martyr both transcends her body and displays its disintegration as proof of God's favor; the martyr is both an active agent in her tortures and the passive recipient of them.) Rather than attempting to articulate a direct link between Shakespeare's Rome and particular martyr narratives, this paper will read the performative discourses of pain in Christian martyrologies alongside the play's staging of Martius's body, culminating in an examination of the tableaux in which Aufidius uses that body as a platform for pronouncing the arrival of a new political order.

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Grand Hyatt

Constitution Level, Renwick

CULTURAL EXCHANGE AND TRANSNATIONAL ENCOUNTER: MUSIC, ART, AND PATRONS II

Organizers: Ingrid Alexander-Skipnes, University of Freiburg; Janie Cole, Villa I Tatti, The Harvard University Center

Chair: Janie Cole, Villa I Tatti, The Harvard University Center

Stefano A. Graziano, Boston University

From Language to Music: Mapping the History of the Italian Lute Vocabulary

My essay examines the literary underpinning of the early lute ricercar by exploring the contemporaneous processes by which literature and music were both dedicated, theoretically and practically, to formalizing a “vocabulary,” shared by artists and literati, between the end of the fifteenth century and around 1536. In musical terms, this process can be traced through three stages of lute sources, spanning the improvised tradition on the one side and the point-of-imitation master works of Francesco da Milano (1497–1543) on the other. Coining the term of the *terza via* (third way) as a key concept for the crucial middle stage in this process, I explain how lutenists mediated the homegrown improvised style and their arrangements of Franco-Flemish vocal models, resulting in a new synthesis that contributed to the creation of an up-to-date lute vocabulary — literally a “translation” into an idiomatic and contemporary language.
Marica S. Tacconi, *Pennsylvania State University*

The Soul, Senses, and the Emergence of a New Musical Aesthetic in Late Renaissance Florence

Over 100 intellectual academies were likely active in Florence in the second half of the sixteenth century. Operating in a climate of intertextual exchange, the Accademia degli Alterati, Accademia Fiorentina, and Camerata de' Bardi were most directly involved in promoting the aesthetic shifts that led to the significant musical innovations around the turn of the century — the development of monody, the emergence of the *stile rappresentativo*, and the birth of opera. This paper will focus on a little-known book published in 1595 by a member of the Accademia degli Alterati. Framed as a fictional dialogue among several characters, Giovanbattista Muzi's *Della cognizione di se stesso* stages a discussion about the soul and the five senses. The text serves as a brilliant case study, illustrating the development of a new subjectivity and spirit of self-awareness out of which intertextual genres such as the *intermedio* and, eventually, opera, emerged as natural manifestations.

Gabriel Alfi eri, *Boston University*

The Sonnet in Elizabethan Song: Progressive Poetics, Italian Influences, and William Byrd

Italian influences were strong in late Renaissance England: the sonnet and madrigal took England by storm in the last decades of the sixteenth century. Yet, these two popular Italianate forms remained almost entirely separate in the hands of Elizabethan composers: unlike their Italian counterparts, English composers largely ignored the sonnet as song text. Only William Byrd, among the Elizabethan composers least susceptible to Italian influence, published more than two sonnet settings prior to 1630. This study shows how Byrd's position at Elizabeth's court brought him into close contact with those progressive literary circles where the Italian *sonetto* was finding its English voice; and how his involvement with two publications of English-texted Italian madrigals gave him an early familiarity with Italian sonnet settings. Both help to account for his frequent use of the sonnet at a time when few other English composers showed interest in the new poetic form.

John W. Ellis-Etchison, *Rice University*

Zelmane's Spiritual Androgyny and Boyish Beauty in Sidney's *The Countess of Pembroke's Arcadia* (1593)

Sidney constructs the gender-bending and -blending figure of Pyrocles/Zelmane as a site of interrogation for early modern ideas regarding gender and sexuality. Sidney's text reveals that Pyrocles/Zelmane embodies a unique form of androgyny that offers a valence between psychological and physical identities of masculinity and femininity. Emotionally and morally, s/he represents what is best described as a spiritual androgyne, while physiologically s/he enacts a passion-inciting, desirable ambiguity and ambiguous desirability that epitomizes the early modern figure of the "beautiful boy." Through Sidney's depiction of this psychologically and physically ambiguous, but internally and externally beautiful androgyne, he challenges popular beliefs regarding natural gender roles, innate moral capacity, and heteronormative sexuality. Moreover, Pyrocles/Zelmane personifies the early modern idea of self-fashioning and Sidney's belief in unlimited human potential. Therefore, it is through Sidney's androgynous construction of Pyrocles/Zelmane that he is able to create true parity between the genders.
Renuka Gusain, *Wayne State University*

Looking for the Elusive: Beauty and Its Other in *Othello*

Iago’s statement “there is a daily beauty in Cassio’s life that makes me ugly” suggests an intersubjective relation between beauty and ugliness. What is the other of beauty and what does it reveal about beauty and selfhood? I discuss *Othello* in relation to Vishal Bhardwaj’s cinematic adaptation, *Omkara*, to explore beauty’s intimate relationship with race, caste, and deformity, and examine how the other of beauty (variously perceived as blackness, unattractiveness, cultural otherness) gets “seen” as a marker of the marginalized other. If beauty is, as philosopher Alexander Nehamas describes, “an emblem of what we lack” and “a call to look attentively at the world and see how little we see,” then of all characters, ironically, it is Iago who looks for and, paradoxically, “sees” the necessary elusiveness of beauty and selfhood.

Andrea Stevens, *University of Illinois*

Staging Ugliness

Much of the action in Thomas Heywood’s *Love’s Mistress* (1634) revolves around a wondrous “box of beauty” entrusted to Psyche and sent from Proserpine to Venus. Capable of achieving wonders, this box of beauty later gets substituted for a “box full of ugly painting.” Used by the Clown, thinking to make himself an object of polymorphous, glowing appeal, he instead deforms himself, to predictably comic effect. Heywood’s misdirected box of beauty illuminates the relationship of painted special effects to forms of authority within and without the world of the play and the playhouse. This talk addresses this question of “authority” with respect to the role of cosmetics in the staging of ugliness, the illusion of which requires complicated acts of cosmetic addition and subtraction. The “box of painting” will be discussed as physical prop, as trope, and as an important object of exchange between men and women.

**10424**

Grand Hyatt

Lagoon Level,

Penn Quarter A

**MULTICULTURAL ASPECTS OF HEBRAISM IN EUROPE DURING THE RENAISSANCE II**

*Sponsor*: Hebraica, RSA Discipline Group

*Organizer*: Ilana Y. Zinguer, *University of Haifa*

*Chair*: Evelien Chayes, *University of Cyprus*

Martin Neutmann, *Tu München*

Traces of Hebrew Medicine in the Humanistic Ideal of the Cautious Physician

Being *cautus* and *prudens* is a decisive habit for being a successful physician. In *De cautelis medicorum* (1495), a booklet that marks the beginning of medical ethics’ interest in its own literary genre, the professor of medicine Gabriel Zerbi (1454–1504/5) develops a multilayered picture of the physician’s behavior in different medical contexts. He offers practical instructions to avoid malpractice and its repercussions on the physician’s fame. His sources range from ancient to Arab and Hebrew authors. In my paper I will focus on Isaak Israeli, Iesus Sirach, and Maimonides. My aim is to examine in what contexts these authors are cited, and what value representatives of Hebrew medicine receive in Zerbi’s discourse about the good physician.

Adam Shear, *University of Pittsburgh*

Intercultural Contacts Imagined in the Paratexts: Hebrew Books Intended for Christian Readers

Daniel Bomberg’s 1517 Rabbinic Bible is a well-known example of a Hebrew book for which the publishers intended a Christian readership alongside the target Jewish market. Two versions were prepared at the press, one containing a Latin dedication to Pope Leo X. While research has been done on Latin-Hebrew works aimed at Christians and on expurgation of Hebrew books by Christian readers, little attention has been paid to the implications of the economics of print for the notion
of “readership” of Hebrew books. Manuscripts were copied for a known patron (or for oneself). But printers aim their books at an imagined but unknown audience of purchasers. Through paratexts and other features, printers market to this audience. In this paper, I will examine paratexts for indications of an awareness of printers of Hebrew books that Christians may read them and to offer an overview of this phenomenon.

ABUSE OF POWER AND ITS CONSEQUENCES IN TWO EARLY MODERN CULTURES

Sponsor: American Cusanus Society
Organizer: Thomas M. Izbicki, Rutgers University
Chair: John Monfasani, SUNY, University at Albany
Bettina Koch, Virginia Polytechnic Institute & State University

Political Assassinations in Premodern Islam
The Western theoretical discourse on tyrannicide does not have a counterpart in Islam, especially in the Sunni tradition, though the Shi’a tradition is somewhat richer on theoretical discourses on unjust rule. Even though these discourses do not use the concept of tyranny, the Islamic history and the Islamic history of political thought is at least as rich of political assassinations as the Christian-Jewish tradition. This paper will first explore some late medieval and early modern examples of political assassinations, investigating how these ions are reflected in theoretical texts. In addition, the paper highlights some parallels and distinctions between the Western-Christian and the Islamic discourses.

Thomas M. Izbicki, Rutgers University
Abuse of Power in a Quaestio of Bartolus de Saxoferrato
In his Quaestio 5, the jurist Bartolus de Saxoferrato addressed the extent of the power a commune delegated to priors and other office holders. His example came from the commune of Perugia, where he taught law. Was the commune obligated to pay, he asked, if the priors sent a Florentine merchant to Sicily to buy merchandise? This text examines the limits of power, especially when office holders went beyond the powers the people explicitly granted to them.

Cary J. Nederman, Texas A&M University
John of Salisbury’s Theory of Tyrannicide in Early Modern Europe
The paper will examine the transmission and reception of John of Salisbury’s argument, articulated in book 8 of his Policraticus, that it may be legitimate to slay an evil ruler as a service to God and the members of one’s community. From the early Renaissance until well into the seventeenth century, the nature and applicability of this doctrine was debated by a number of authors throughout Europe, including Coluccio Salutati, Jean Petit, and Jean Gerson. I shall argue that, in the course of these discussions, it is not possible to identify a single settled interpretation of John’s conception of tyrannicide, but rather that his early modern readers adapted and transformed his ideas about tyrant-slaying in creative and sometimes contradictory ways. These disparate readings were, in turn, guided by the multiple intellectual and political agendas among members of John’s early modern audience.
Ross Lerner, Princeton University

Donne’s Annihilation

This paper is concerned with the relationship between martyrdom, death, and religious fanaticism for John Donne. It also addresses the tropes of annihilation and sacrifice in Donne’s devotional poetry. The first section examines how “annihilation” in Donne’s prose shifts semantically from Neoplatonic theory of matter’s ruination to vocabulary of sacrifice that blurs action and passion in a pious subject’s self-destruction. Next, a reading of “Batter my heart, three person’d God” helps examine the desire for violent self-annihilation but emphasizes the final inability of violence for Donne to salve the absence of God. Thus Donne envisions the inability of the self to arrive at God as both cause and product of its own negations. The impossibility of arrival at God that the violence of self-destruction manifests relates back to the doctrine of annihilation that Donne outlines, and offers us a new way of understanding Donne’s relationship to death and religious violence.

Emily Vasiliauskas, Princeton University

Renaissance Humanism and the Voices of the Dead in Hamlet

Since the publication of T. W. Baldwin’s magisterial study of Shakespeare’s classical learning, Reinard Lorich’s Latin version of the Progymnasmata of Aphthonius has been recognized as an important source for the plays. However, the relationship between Hamlet and idolopoeia, a rhetorical exercise in which students impersonated ghosts, has not yet been identified. The posthumous speech of Gerhardus Geldenhauer Noviomagus, a Dutch humanist and theologian associated with Luther, shares significant points of contact with Shakespeare’s tragedy. By examining this speech, alongside other encounters between Renaissance humanism and the voices of the dead in Hamlet (most notably, the mnemonic technologies of Hamlet’s second soliloquy), it becomes possible to detect the limitations of humanist literary discourse in appropriating a medieval, Catholic ghost and, therefore, to complicate current accounts of Shakespeare and secularization.

Jill Sirko, Duke University

Hoccleve and the English Ars Moriendi

This paper examines the construction of friendship in medieval Ars moriendi literature through a reading of the earliest English treatment of the Ars moriendi theme, Thomas Hoccleve’s “Lerne to Die,” alongside two fifteenth-century treatises. I suggest that Hoccleve’s poem models how to be a friend to the dying through the exchange between the moriens and his interlocutor. However, in this vivid dramatization of unprepared death, Hoccleve ultimately shows this model of friendship to be ineffective and critically examines the extent to which this friend might be implicated in the individual’s salvation or damnation. The poem thus points to certain limitations in deathbed instruction unaccounted for in the treatises and reinforces the necessity of preparing for death throughout life.
Rossella Pescatori, *California State University, Long Beach*

Pontano on the Gods and the Jews

Pontano after Beccadelli lead the Accademia Porticus Antoniana and influenced many contemporary intellectuals who happened to be in Naples at the end of the fifteenth century, humanists who came from different cultural backgrounds and faiths. During this talk I would like to focus on Pontano’s dialogues, in particular the *Charon*, and show how relevant it was to a Jewish thinker from Spain, Yeudah Abravanel. *Charon*, as well as Alberti’s *Momo*, utilizes mythological characters making them the actors of a mise-en-scène of a political and social satire addressed to the contemporary society. Pontano’s dialogue not only represents an exemplar use of dialogic rhetoric elaborated on the model of Cicero and Lucian, but also an invaluable intermediary resource, that linked past to present and West to East. Indeed, I support that Abravanel’s Dialogues of Love, the first in particular, relate to Pontano’s discourse about human felicity.

Ottavio Balena

The Hermaphrodite in the Asinus of Pontano

The early writing career of Pontano began with the *Pruritus*: an imitation of the most lascivious and controversial works of his lifetime, *The Hermaphrodite*, a sort of academic manifesto by his friend and doctrinal sponsor Antonio Beccadelli, outlining the entertaining function of erotic poetry during the time of rest, *lusus et ioci*. Although Pontano soon rejected this work, never to be mentioned again, it is interesting to notice that in the final part of his dialogue *Asinus*, which completes the trilogy of his facetious dialogues, the author mentions, though briefly, *The Hermaphrodite*. Given the witty nature of this particular dialogue in relation to the preceding ones, *Charon* and *Antonius*, *The Hermaphrodite* is an explicit cross-reference remark outlining the humanistic and doctrinal program initiated by Antonio Beccadelli, which his young protégé Pontano soon followed and promulgated among the members of his doctrinal circle.

Pina Palma, *Southern Connecticut State University*

Pontano and the Aragonese Court

Pontano’s educational treatises *De liberalitate*, *De beneficentia*, *De magnificientia*, *De splendore*, and *De convivientia* were published before Castiglione’s celebrated *Book of the Courtier*. Yet unlike Castiglione’s highly acclaimed work, Pontano’s received very little attention. Written while the humanist worked at the court of Alfonso and Ferrante d’Aragona, the five short treatises explore the ethical and moral folds of human actions. The position Pontano occupied as a political adviser, military secretary, and chancellor at the Aragonese court, afforded him a privileged perspective into the historical events shaping his times. This background lends complexity to the treatises. In this paper I shall analyze Pontano’s treatises, particularly *De liberalitate*, *De magnificientia*, and *De splendore*, against the backdrop of the Neapolitan court, its political maneuvers, and cultural traditions.
Jennifer Brady, Rhodes College

The Commendatory Poems in the 1647 Folio

Published during the English civil wars by the stationer Humphrey Moseley, the Folio of 1647 was a watershed event. The Folio included thirty-three plays and one masque by Beaumont and Fletcher, none of which had been published before, and it was prefaced by a large number of commendatory poems by a distinguished group of Caroline writers. In this paper, I focus on the tributes to Fletcher offered by James Shirley, Richard Brome, William Cartwright, and Jasper Mayne, and consider the ordering of the poems in the Folio, the relations between and among the various contributors, and their shared political and literary allegiances.

Jean E. Feerick, Brown University

The Cognitive Power of Fletcher's Strange Wonders

This paper reads Fletcherian tragicomedy as a dramatic form that operated on the audience's passions as an instrument of cognitive reform. In tracking tragicomedy's tendency to associate such reform with artificial wonders, I explore how the genre intersects in compelling ways with Bacon's new science, which urged natural philosophers to fabricate wonders to still the mind's sea-like turbulence. In tracing these connections, I focus on moments in Fletcher's corpus that foreground "wondrous" spectacles and evoke an amazed response from internal spectators portrayed as adrift in a sea of powerful passions. By contrasting Fletcher's earliest use of this device in his pastoral tragicomedy with subsequent treatments in plays like The Pilgrim and The Prophetess, I observe a representational shift away from the use of "natural" wonders effected by regal figures to a reliance on artfully produced wonders by ordinary characters.

Heather Anne Hirschfeld, University of Tennessee

"But you desire to satisfy?": John Fletcher in the History of Satisfaction

This paper recovers the semantic richness in the Renaissance of "satisfaction," from the Latin satisfare, to do or make enough, and it explores John Fletcher's unique manipulation of the term's signifying capacity. Used today primarily to name the static, prohibitive "other" of imaginatively and aesthetically productive desire, satisfaction was pivotal in early modern discourses of exchange and fulfillment, governing religious paradigms of transgression and expiation — specifically the Catholic sacrament of penance — as well as structures of sexual desire and pleasure. In response to the Protestant critique of penitential satisfaction, English Renaissance playwrights toyed with the term's multiple connotations in their plots and themes. Looking specifically at Love's Pilgrimage and Custom of the Country, I discuss Fletcher's reliance on Spanish sources for Catholic locales in which to stage — in a move both nostalgic and secularizing — the overlap of penitential and sexual experience.
Sprezzatura in Boccaccio’s Decameron

The notion of *sprezzatura* is at the core of Baldesar Castiglione’s *Book of the Courtier*. The Lombard intellectual gave this category of the soul the name with which it would continue to go by. However, other writers in the late Middle Ages and the early Renaissance showed a fascination with the kinds of behaviors that we are now used to identifying with the label *sprezzatura*. Giovanni Boccaccio’s *Decamerone* is perhaps the classic of early Italian literature that more than any other features *sprezzatura* at work, embodied both by the narrators in the frame-tale and the protagonists of the tales. This paper argues that *sprezzatura* has not received all the attention it deserves within comprehensive critical assessments of Boccaccio’s work and offers a few suggestions to fill the lacuna.

Dissimulatio and Mitigation in Castiglione’s *Book of the Courtier*: Shaping the Form of Civil Conversation

Renaissance conduct literature in Italy has rarely been studied from a pragmatic point of view. However, it would make sense to study these texts, often structured as dialogues, as models of perfect conversation in their own right. We propose to study the dialogues in Castiglione’s *Book of the Courtier* as an exemplary conversation, whose understated form is meant to illustrate the conversational practice of *sprezzatura*. This proposal intends to trace the presence and function of modesty and naturalness (*dissimulatio*) in Castiglione’s dialogues, referring to the pragmatics of politeness (Brown and Levinson; Richard Watts) and of mitigation (Caffi): mitigation, which aims at reducing epistemic commitment of the speakers, turns their interventions into cautious, tentative, personal opinions, which politely encourage others to participate, smoothing divergence and conflict. We particularly want to look at two contexts where modesty seems most frequent: the opening parts of speech turns, and the quotation of *auctores*.

Grace and Civility in Fashion Writing in the Italian Cinquecento

According to costume historian Anne Hollander, since the end of the fifteenth century, the clothes represented in paintings have helped to create a notion of ideal grace through the draping that accompanies and complements the folds of the body. In *Il Cortegiano*, Castiglione linked fashion to language, behavior, taste, self-control, and what Elias identified as a civilizing process. While gradually losing its political hegemony, sixteenth-century Italy witnessed a literary production that focused on questions of dress, taste, and rules of conduct. Such texts gave special attention to dress and social appearance, the care of the self, as a gauge that defined moral and aesthetic codes (Castiglione, Della Casa, Guazzo, Antoniano, etc.), as well as territorial and national boundaries (Vecellio, Giacomo Franco). My paper will focus on how and why fashion became the new agent of a civilizing process defining codes of taste, and the *habitus* (Bourdieu) characterizing Western culture.
Between Feast and Daily Life: The Perception of Sacred Songs in Writings on Music

From the end of the sixteenth century onward, a revival of singing and music can be seen in all religious orders, in the everyday liturgy as well as in more significant celebrations. But how was this revival perceived by contemporaries? Is it possible to find in the treaties or the writings of intellectuals of the first modernity indications about the development of a very specific kind of music in the religious orders? These questions will be examined in this paper, with regard to the Jesuits as well as to other orders. We will focus more precisely on the French writings of the first decade of the seventeenth, looking into the accounts of Maillart, Mersenne, and other authors of that period who have written on musical practice in the religious orders.

Céline Drèze, Université Catholique de Louvain

Solemnitates ad quas invitantur lusores Instrumentorum: Promoters of Musicianship among Jesuits

Recognized from an early date as being “inclined to music,” the Jesuits of the Gallo- and Flandro-Belgic provinces lived up to their reputation. From the end of the sixteenth century to the suppression of the Society, they worked steadily towards the development of a strong culture of musicianship attested to in the Custom Books compiled in the first half of the seventeenth century. This paper seeks to define the profile of those men — both members of the Society and musicians from outside the order — who were the promoters, managers, and performers both of everyday musical life and of special ceremonies. It will also attempt to define the tasks that fell to those Jesuits placed in charge of music (the praefecti musicæ) and will analyze the changing relationship between “Belgian” Jesuits and local artists (composers, musicians, and instrument makers) whose talents were recognized and valued by the Fathers.

Christophe Georis, Université Catholique de Louvain

Contrafactum and Mysticism: Music and Literary Intertextuality

There is a convergence between the Baroque and the growing importance of mystics in the seventeenth century. The figure of Maria Magdalena was central to Italian mysticism: through her, human love meets divine love. In a certain way, she can summarize the contrafactum approach. Contrafactum is a piece of music whose secular text is replaced by a sacred Latin one, yet with the same music. Does the secular text disappear totally? I shall show that the mystic meaning of certain contrafacta is produced by the intertextuality between the Latin text and the secular one, taking as an example some poetry written by Aquilino Coppini. My aim is to analyze this poetic intertextuality considering both the Latin and Italian texts, stressing how the absent secular text remains implicit and semantically active.
Nullius Pavet Occursum: A Guidon from the First Northern War

This presentation treats the guidon with an inscription NULLIUS PAVET OCCURSUM from the second half of the seventeenth century. As a result of a technological and stylistic analysis the guidon was attributed to one of the embroiderers located in Gdansk, Georg Albert Lange, but a lack of an author’s signature doesn’t let us number it among his works with certainty. It was probably used by one of dragoon’s companies based in Gdansk. Before joining a museum collection, it was stored in Saint James Church in Osetnik in Ermland. An emblem, depicted on both sides of the piece, consists of the motto and an image of an animal that is most probably a leopard. The motto comes from Proverbs 30:30: Leo fortissimus bestiarum ad nullius pavebit occursum (Lion is the strongest among the beasts and he fears no encounter).

Crabs, Snails, and the Pace of Peace

The interaction of emblems and images concerning the protracted peace negotiations during the early modern period is examined. A political broadsheet (1608) mocking at the stalemated peace negotiations between the Spanish delegates and the states-general of the United Provinces, presents a crab, holding a flag with the inscription PAX. This is a variation of Joachim Camerarius’s emblem (1605) depicting a crab with a globe on its back, symbolizing the retrograde course of the world and referring to the proverbial epigram, already mentioned in the Adagia by Erasmus of Rotterdam. Furthermore, in the diary of Isaak Volmar, imperial ambassador at the Congress of the Peace of Westphalia, an emblematic cartoon on the Bavarian envoy Johann Adolph Krebs (Crab) focuses on the slow advances of negotiations. On the other hand, Johann Vogel’s Meditationes emblematicae de restaurata pace Germaniae (1649) illustrates the progression of peace by way of a snail’s speed.


Stephen Bateman’s 1569 A christall glasse of christian reformation features woodcut prints along with the author’s descriptions, and the emblem promoting faith features a knight, explained to be the Christian clad in the “armour of God.” Bateman’s knight represents the English citizen who has accepted Protestant Christianity, anticipating the reader by inscribing onto him or her an English Protestant identity. The knight bears on his shield a cross, the symbol for England’s patron Saint George. Bateman’s emblem “Of Faith” is the site where Saint George is reconstructed into an allegorical representation of Protestant England. Bateman removes the patron saint from strict historical interpretation to invest him with typological significance, participating in the nation building impetus prevalent in sixteenth-century England and establishing a compelling cultural sign later used by such authors as Edmund Spenser.
REPOSSESSING THE OTHER: LOOKS, TURKS, AND WOMEN IN HUMANIST MYTH AND IMAGERY

Organizer and Chair: Władysław Roczniak, CUNY, Bronx Community College
Respondent: Sarah Covington, CUNY, Queens College

Rachael B. Goldman, CUNY, The Graduate Center
You Are What You Look Like: Physiognomy and Renaissance Humanists
The laws of ancient physiognomy dictated to some degree the works of prominent Renaissance humanists, including Marsilio Ficino and Francesco Bocchi. Bocchi was primarily interested in the works of contemporary artists and attempted to elucidate meaning from their existing works and their writings. Bocchi was concerned with the two words costume and animo, which were never employed by ancient treatises on physiognomy. Ficino on the other hand looked to ancient literary examples and drew meaning from them, as noted in two lost works on physiognomy. Building upon these two distinct writers, I attempt to show how Renaissance humanists viewed physiognomic principles of a person’s character as immutable, while ancient writers saw these characteristics as fleeting and transient.

Seth A. Parry, Emmanuel College
The Past in the Present: Venetian Humanist Imaginings of the Turkish Character
The fifteenth-century Venetian humanists constructed a representation of the Ottoman Turkish “character” in the course of their work. This paper will concentrate on the analysis of the Turkish character by the leading Venetian humanists. In particular, a contrast will be drawn between the creation of a Turkish “Other” and the humanist project of imagining the present within the context and language of the classical past. The Venetian humanists compared the Turks with the legendary Trojans and the historic Parthians, used the classical concept of “barbarian,” and construed a rudimentary analysis of Islam to understand their foe.

Robyn Johnstone, CUNY, The Graduate Center
This Woman’s Work: Mythological Scenes of Women and Men and Their Gaze
The subject of mythological scenes and figures has long been debated among humanists and artisans. Decorative arts have begun to recognize the importance of mythological scenes in the Renaissance of England and Italy and their connection with writings. I argue that the interpretation of mythological scenes of the Judgment of Paris and those found in Ovid’s Metamorphoses make their way into metalwork and majolica equally. It is rather the interpretation of the scenes that is different, where the women take the center focus. I am interested in tracing the change of the male-centered gaze towards the women in the middle of the fifteenth century.

“BLESS THEE. THOU ART TRANSLATED”: EARLY MODERN TRANSLATIONS OF THE BIBLE INTO ENGLISH AND THEIR INFLUENCE

Sponsor: Medieval & Renaissance Studies Association in Israel
Organizer: Nancy Rosenfeld, Max Stern College of Jezreel Valley
Chair: Chanita R. Goodblatt, Ben-Gurion University of the Negev

Noam Flinker, University of Haifa
Bunyan’s Biblical Intertextuality
Although Bunyan’s citation of scripture is a commonplace of scholarship, there has been no study of the narrative intertexts from the Hebrew Bible that precede and succeed his specific references. I propose to study the implications of the narratives associated with the passages that Bunyan cites. For example, the story of the relations between Jacob and Esau lies behind the many references to the selling of Esau’s
birthright in *Grace Abounding*. While Bunyan is explicit about specific aspects of the narrative, he ignores others that he clearly had read but chose not to discuss. Thus he identifies with Esau who was willing to sell his birthright “for one morsel of meat” yet says nothing about Jacob’s manipulative role in this incident. The interpretive process by which Bunyan finds meaning in one biblical fragment at the expense of others is a clear measure of the manipulative nature of his text.

David Brian Gay, *University of Alberta*

The Bible in Jeremy Taylor’s Apology for Liturgy

In 1645, Parliament abolished *The Book of Common Prayer* and replaced it with *The Directory of Public Worship*. The former offered scripted prayers; the latter authorized extemporaneous prayer. This cultural conflict calls attention to the Bible and its relation to prayer and poetry. In *An apology for authorized and set forms of liturgie against the pretence of the spirit* (London, 1649), Jeremy Taylor argues that the Spirit’s “gifts and graces” are “improvements and helps of our natural faculties, of our art and industry” (8). The Bible is a model for literary and liturgical production; in consequence, Taylor’s defense of liturgy requires a defense of poetry. Evoking Sidney, Taylor examines the relationship between biblical poetry and the poetics of prayer. The writing and translation of the Bible underlies his argument. A number of biblical figures and literary forms function in Taylor’s argument.

Nancy Rosenfeld, *Max Stern College of Jezreel Valley*

John Bunyan Translates the Joseph of Genesis

John Bunyan, having “little Latin, less Greek” and no Hebrew, steeped himself in the English versions of holy scripture. Bunyan himself had been falsely accused of patronizing so-called loose women; he notes that “When Joseph’s Mistress tempted him to lie with her, he was afraid of the Word of God; How shall I do this great wickedness, said he and sin against God?” As did Joseph, Bunyan spent many years confined to a prison cell, having bound “lies and slanders to [himself] as an ornament.” The Joseph of Genesis thus served the preacher as a moral exemplar in his response to sexual temptation and false accusation. This paper examines Bunyan’s response to Joseph’s story — as told in the Geneva and King James Bibles — in *Grace Abounding* and *The Acceptable Sacrifice*. Bunyan’s application of Joseph’s character to his own life and theology is viewed as a translation of a translation.

Elizabeth J. Bellamy, *University of Tennessee*

Algebraic Dee: Proclus, Pletho, and Elizabethan Eirenicism

Dee’s geometric habits of thought are on ample display in his 1570 *Mathematicall Preface to The Elements of Geometrie of the most auncient Philosopher Euclide*. My paper argues for what could be termed Dee’s algebraic habits of thought, crucial for understanding his underinvestigated eirenicism, i.e., his investments in Elizabethan England as less a “nation state” that an apocalyptic uniting of a fragmented Christianity.

Rachel Trubowitz, *University of New Hampshire*

Secret Sounds and Irrational Numbers in *Paradise Regained*

I argue that Milton’s thoughts about mathematics and music have distinct political-religious resonances. The poet’s allusions to sixteenth- and seventeenth-century musical-and-mathematical preoccupations shed new light not only on Jesus’s millennial view in 3.182 that “All things are best fulfilled in their due time” (a
reference to Ecclesiastes and “the fullness of time” in Galatians 4.4), but also on Milton’s post-Restoration shift from a national ideal of godly community to an international one.

Shankar Raman, Massachusetts Institute of Technology

Infinite Finitude

This talk will explore the deep connections between the literary concern with succession — which is necessarily also a concern with death — in Shakespeare’s sonnets and the metaphysical import of mathematical techniques leading to the later invention of differential and integral calculus.

ITALIAN HUMANISTS

Grand Hyatt
First Floor,
Suite 183

Chair: Paul R. Wright, Cabrini College

Douglas Pfeiffer, SUNY, Stony Brook University

The Invention of Personality in Valla’s De falso credita et ementita Constantini donazione

The philological segment of Valla’s De falso that is the basis for most claims about the text’s innovative and distinctly modern character is only one part of the larger oration, which includes three invented speeches — mere fiction by modern historiographical standards. But by reading these speeches in light of the text’s other anthropocentric inventions — including “Palea” the forger and the author’s own first person ethos — we can better understand Valla’s reliance on the nonlogical or indirect means of persuasion and in doing so, see both the formal coherence of Valla’s decision to link fabricated speeches with applied philology and the personality-informed model of textual interpretation that results.

Karl Alexander, University of Kentucky

The Language of Mediation and Reconciliation: Poggio, Trebizond, and the Expulsion from Rome

On 4 May 1452 a disagreement between George of Trebizond and Poggio Bracciolini erupted into a fist fight in the center of the papal chancery, and ended when Trebizond wielded a knife against Poggio. The event publicly shamed Trebizond, resulting in a brief incarceration in the Castel Sant’Angelo. Shortly after his release Trebizond left Rome. Alienated and isolated from the patronage of the curia, he experienced a self-imposed exile in Naples. Trebizond’s correspondence during these years reflects an interest in redefining his identity, reforging his relationship with his papal patron Nicholas V, and rectifying the damage caused by the fight with Poggio. This paper examines the strategies employed by humanist scholars such as Trebizond who sought to mediate or reconcile damaged reputations. Trebizond’s conflict with Poggio offers an opportunity to examine the intersection between the fashioning of social identities and the construction of early modern scholarly communities.

Bernardo Piciché, Virginia Commonwealth University

The Tenzone of Secular versus Religious in the Education of Sixteenth-Century Sicilian Youth

Cardinal Silvio Antoniano’s Dell’Educazione Christiana de’ Figliuoli needs to be adapted to real life, the Sicilian Argisto Giuffredi must have thought when he wrote to his male children passing into adulthood in late sixteenth-century Palermo. Giuffredi, a notary with claims of nobility, instructs his children about the multifarious aspects of life, such as praying, management, capacity for writing letters, hygiene, social conduct, and family wisdom. This paper highlights passages in Giuffredi that seem in tenzone with Antoniano in matters of honor, shame, and erotic desire. Giuffredi’s teaching is both a strategy of attack (how to seduce the women of the others) and of defense (how to preserve one’s own women). Giuffredi’s realism includes a detailed instruction on the art of honor killing.
LEONARDO THE WRITER

Organizer: Filomena Calabrese, CRRS, University of Toronto
Chair: Steven F. H. Stowell, University of Toronto, Victoria College

Marco Versiero, SUM - Istituto Italiano di Scienze Umane (Napoli)
“Bellezza e utilità”: The Language of Politics in Leonardo’s Writings

Despite continued criticism against Leonardo’s indifference to political affairs and ideas (in both historical and conceptual terms), a study of Leonardo’s writings reveals that many of his associations deal with political matters of a philosophical nature. Especially during his years in Milan in the final decades of the fifteenth century (though even in the early years of the following century when, for instance, he was acquainted with Machiavelli), Leonardo’s writings demonstrate an occasional yet significant recourse to a vocabulary of politics: words such as stato, roba, and libertà are used with a precise understanding of their actual political meaning. Thus, within the context of the “vulgar” rebirth of the spoken and written language of politics, which is typical of the Renaissance, Leonardo’s writings represent a “third way” between Alberti and Machiavelli: a non-humanistic mediation, which is still reminiscent of the former’s classicist example while already inclined towards the latter’s modern realism.

Marina Della Putta Johnston, University of Pennsylvania
Leonardo’s “Letter to the Devatdar of Syria”: Writing to Advance Science

Leonardo’s Codex Atlanticus notes known as the “Letter to the Devatdar of Syria” have been variously interpreted as the draft for an actual letter to an Egyptian Mamelook dignitary or a possible book project to be developed into a narrative such as the one written in 1954 by Robert Payne, The Deluge, which incorporated fragments of Leonardo’s notes. However, there is no documentary evidence to establish with any degree of certainty which of the two traditional interpretations is correct. Whether these and related notes are factual or fictional, they go beyond simply documenting Leonardo’s interest for geography and/or creative writing. This paper examines the “Letter to the Devatdar” as a document of Leonardo’s use of writing for the advancement of science based on direct observation and experimentation. In this way, the “Letter” acquires its true meaning when recognized as a piece in Leonardo’s polemic against bookish knowledge and religious superstition.

Filomena Calabrese, CRRS, University of Toronto
Leonardo’s Literary Writings: Merging Form with Moral Philosophy

While it is almost inevitable that there should be a disproportionately high number of studies on his art and science with respect to those dealing with his other so-called “minor” productions, this reality should not be a pretext for halting further investigations into Leonardo da Vinci’s literary output. This paper wishes to give this generally neglected production its due recognition. Specifically, it will explore Leonardo’s brief literary writings (e.g., his fables, facetiae, riddles, maxims, aphorisms) as generic vehicles for moral expression. Indeed, the generic systems within which Leonardo inscribes his literary texts reveal convictions that are firmly grounded in his notions of nature, life, and morality. Following the main presentation of the literary forms used by Leonardo to express his moral views, the paper will ask whether the interplay between literary genre and moral philosophical thought is significant enough to allow for a designation of Leonardo as a moral philosopher.
ITALIAN ARISTOCRATS IN THE DUTCH REVOLT

Organizer: Hans Cools, Katholieke Universiteit Leuven
Chair: Gregory Hanlon, Dalhousie University

Marco Penzi, École des Hautes Études en Sciences Sociales

Being Giovanni de’ Medici: Prince, Architect, and Soldier

Don Giovanni de’ Medici (1567–1621), the natural son of the Grand Duke of Tuscany Cosimo I, was an architect and a soldier who fought in Flanders as well as during the Lange Türkenkrieg between the end of the sixteenth and the beginning of the seventeenth century. This paper studies the military career of a young nobleman at the service of the Habsburgs. In “Hungary” don Giovanni was appointed general of the imperial artillery in 1594–95, and later mestre de camp general in 1601. I will discuss, using some archival sources, how a “lower” noble could use the Tuscan diplomacy to gain access to the favors of the imperial court; and how his plans failed, due to the lack of some skills of Giovanni himself, but also the inability of the Tuscan diplomacy to reach those fixed goals.

Matthew A. Vester, West Virginia University

Emanuel Filibert, Governor-General of the Netherlands and Duke of Savoy

Duke Emanuel Filibert of Savoy was an enormously influential, yet still understudied, figure in Renaissance history. Nephew of Charles V and cousin of Francis I, he commanded the Imperial army and governed the Netherlands in the 1550s. In 1559 he recovered his dynastic lands, equal in size to several midsized European polities. Although recent scholarship plays down the traditional historiographic theme of Emanuel Filibert as founder of the modern Italian state, the question of how his Netherlandish experiences influenced statecraft in his patrimonial lands has not been properly addressed. This paper contributes to the study of early modern political culture from a comparative, transnational perspective, outlining the sources available for such a project and identifying some key avenues of analysis. It is an initial attempt to show how political assumptions and practices current in one part of Europe were transposed and inflected by their application in other European lands.

Nina Lamal, Katholieke Universiteit Leuven

Niccolò Vitelli as Information Broker for the Medici Family (1568–74)

In 1567, before leaving for the Netherlands, the “Spanish army” gathered troops in Lombardy. One of the Italian aristocrats that joined the army was Gian Liugi di Niccolò Vitelli. Soon Vitelli became second in command, under the Duke of Alba. Vitelli’s activities in the Low Countries were twofold. He took part in almost every battle or siege the Habsburg troops engaged in. But Vitelli was also involved in the construction of new citadels. However, Vitelli was as well loyal to the Medici. For instance, he passed them secret military information, such as copies of the plans of the newly erected Antwerp citadel. Moreover, between 1568 and 1574, Vitelli was their main political informant on ongoing events in the Netherlands. In this paper I shall present Vitelli as a political and military information broker.
John C. McLucas, Towson University
Tullia, Andrea, and Ludovico: D’Aragona’s Meschino, da Barberino’s Guerrin, and Ariosto’s Orlando
Tullia d’Aragona’s posthumously published chivalric epic, Il Meschino, altramente detto il Guerrino (1560) is a massive reworking in ottava rima of the fourteenth-century Tuscan prose romance Il Guerrin Meschina by Andrea da Barberino. D’Aragona omits any mention of her source and in fact claims to have based her book on a Castilian original. The author, writing with the stated objective of offering an honorable and edifying entertainment, specifically criticizes Ariosto as having been potentially damaging to the morals of his readers. Simultaneously, in recasting her prose source into verse, she incorporates some Ariostean structural features, in particular his uplifting proems to the individual canti. My paper will discuss her dual anxieties of influence: her omission of Andrea as an avowed source and her mixed admiration and disapproval of the more recent and much more prestigious Ariosto.

Diana Robin, University of New Mexico
Laudomia Forteguerri’s Circle, Sienese Feminism, and the Library of the Spanish Humanist Diego Hurtado de Mendoza
In 1540, prompted no doubt by Laudomia Forteguerri and other women in his Sienese literary circle, Alessandro Piccolomini published an Italian translation of Xenophon’s dialogue on marriage, the Oeconomicus. He embarked on his translation of the dialogue, the first ever made in Italian, after he discovered the fourth-century bce Greek work in the private library of the noted Hellenist Diego Hurtado de Mendoza, who was then the Spanish ambassador to Venice. In his vernacular translation, Piccolomini radically edited certain passages in the dialogue that his circle of intellectual women would clearly have found offensive. This paper offers the first published analysis of Piccolomini’s translation; it focuses also on his feminist milieu in Siena and suggests the role his female friends and patrons may have played in the pro-women revisions he made in the dialogue.

Elizabeth Rhodes, Boston College
Woman Interrupted: María de Zayas’s Dead Women and the Gothic Aesthetic
María de Zayas’s 1674 collection of ten tales, Desengaños amorosos (Disillusions in Love), contains the stories of seven perfect wives who are tormented by their husbands to the point of death. Five of them die as a consequence of those torments, while two survive their ordeals and enter the convent. All are white, Catholic, high-born wives of noblemen who embody dominant, conservative ideals for women: lovely and/or wealthy, they are virtuous and obedient to the point where their conformity to patriarchal codes of female worth costs them their lives. This paper makes the important distinction between the transcendence of female death in Zayas’s Catholic aesthetic, and the removal of that transcendence in the subsequent Gothic aesthetic that likewise isolates and tortures the virtuous woman, suggesting that Zayas provided a model for the exalted, virtuous, and suffering female and her body that became a feature of later literary texts.
Thursday, 22 March 2012
4:45–6:15

10501
Grand Hyatt
Independence Level,
Independence B

CONSTRUCTING MEMORY IN
RENAISSANCE FUNERARY PATRONAGE

Organizer: Laurent Odde, Kutztown University of Pennsylvania
Chair: James M. Saslow, CUNY, Queens College

Brenna Graham, Rutgers University
Ameliorating the Remembrance of the Most Bitter Deaths: Allusions to Sanctity in Quattrocento Italy
The late fifteenth-century relief of the death of Francesca Pitti Tornabuoni, originally part of her now-dismantled tomb from Santa Maria sopra Minerva, Rome, depicts two exceptional scenes: Francesca's violent death during childbirth, and her husband Giovanni publicly mourning the death of their stillborn child. This combination of imagery on Francesca's tomb recalls the memorialization often seen on saints' tombs, and indicates an effort on the part of the patron, her husband, to remember her in near-holy terms. Renaissance women often died young and in childbirth, and their tombs were predominantly commissioned by bereaved husbands. The use of quasi-saintly vocabulary in both sculpted imagery and inscriptions was not wholly uncommon for women's tombs in fifteenth-century Italy. In my paper, I consider how such allusions to sanctity in the construction of the tombs and commemoration of these women could ameliorate the pain and suffering of loss for their survivors.

Melanie Caiazza, University of Kent
Expeditions and Effigies: (Re)locating Death, Burial, and Family Narratives
Effigies belonging to the gentry dominate the sacred space of most English cathedrals. These monuments construct relationships between the familial past and present, including their ties to land and community. This is particularly visible in the unusual bas-relief monument of the death of Sir James Hales, located in Canterbury Cathedral. Hales was buried at sea in 1589 and the narrative of his burial, between Portugal and England, is vibrantly depicted including a detailed painting of the family manor. This paper will explore the complexity of ancestral death and burial narratives, taking Hales's monument as an example of the appropriation of religious space for the creation of collective family myth-making, which links the importance of land and place to community cohesion, family inheritance patterns (as found in the creative biographical writings of testamentary material) and fundamentally the immortalizing of memory in order to perpetuate perceived power and control.

Vanessa I. Schmid, New York University
Dutch Naval Tombs of the Seventeenth Century and Civic Engagement in the Dutch Church
Throughout the course of the seventeenth century, eighteen naval sepulchral monuments were erected in five Dutch churches. From the first modest epitaphs to the grander marble ensembles of midcentury, a coherent iconography is worked out in this self-conscious formulation of a new tradition. The iconography and modes of display utilized in the tombs encourage and satisfy parallel readings, which respond to Protestant concerns about funerary sculpture as well as the redefinition and function of church space. Protestant concerns are reflected in the emphasis on the admiral's life of service, in the de-emphasis of individual promotion in the Church context, and the monuments' erection by collective bodies. Further, Protestants had stripped down funerary rituals and, in an ingenious adaptation, it is the language of civic ceremony that is used to provide a ritualized context in tomb design and locates the tombs in relation to other aspects of church decoration.
Stefan Schlelein, Humboldt-Universität zu Berlin

Historiographical Praise, Political Glorification: The Catholic Monarchs Seen through Their Chroniclers’ Eyes

The Catholic monarchs Isabella and Ferdinand managed not only to gain a tight control over power in Castile, but also started a concerted effort to gain Spanish “public opinion.” A centerpiece in this policy was the “control over history”: historiography became monopolized by chroniclers authorized by the crown. Consequently and long-lasting, the image of the Catholic monarchs turned utterly sublime. This paper investigates the stereotypes used to characterize the monarchs and their deeds by contemporary authors. It will ask whether the topoi employed are common to all chroniclers, independent from their regional or intellectual backgrounds, and whether they changed in the course of time. Moreover: Do the elements used to create an exalted image correspond with other types of literary or artistic works celebrating the kings? Can we thus speak of a general tendency towards royal glorification?

Judith Ostermann, Humboldt-Universität zu Berlin

Heirs to Constantine? The Monument of the Catholic Kings in Granada

The tomb of Ferdinand of Aragon (d. 1516) and Isabel the Catholic (d. 1504) in Granada belongs to the first monuments a-lo-romano on the Iberian Peninsula. Made by Italian and Spanish masters, it was the most prestigious and ambitious tomb project of their time. Its design is totally new and combines various tomb traditions. Their sepulchre manifests an autonomous interpretation of the renascent artistic language of the Roman past and became a monument to a vivid artistic and cultural exchange with Italy. Its hybrid form reflects the search of the Iberian rulers for their own antiquity. In my talk I will trace the imperial ambitions of the Catholic kings manifested in their tomb by analyzing its style and iconographic program and by linking it to other projects of their art patronage.

Minou Schraven, Université de Liège

Imperial Ambitions: The Funeral Apparati of Charles V and Their Models

From Brussels to Mexico City, the death of Charles V was celebrated with an unparalleled series of lavish commemorative funerals across his vast empire. The funeral ceremonies in Brussels closely adhered to the rich traditions of the Burgundian court with the chapelle ardente. Meanwhile, the funerals of Charles in Spain and Italy introduced a new vogue of conspicuous commemoration in Europe. These new funeral apparati had a far more sophisticated iconography, praising the virtues and accomplishments of the deceased emperor with stucco allegorical sculptures and series of monochrome paintings. The funeral apparati in cities such as Valladolid, Rome, and Bologna famously referred to the consecration ceremonies of Roman emperors. This paper investigates the ceremonial models for this new conspicuous iconography, uncovering its roots in the funeral traditions of both the Burgundian dukes and the Spanish monarchy.
BOOKS, CENSORSHIP, AND READERS

Grand Hyatt
Independence Level,
Independence D

Chair: Catherine Tinsley Tuell, United Methodist Western Regional Conference

Renee Raphael, Princeton University
Disseminating Galileo: The Dialogo and Discorsi at the Collegio Romano (1633–1700)

This contribution examines how Galileo’s final published works were incorporated into Jesuit teaching of natural philosophy at the Collegio Romano. I first address how professors gained access to Galileo’s ideas, given the restrictions imposed by his 1633 condemnation. I argue that both printed and manuscript texts were crucial to this transmission. Some Jesuit professors had the means and permission to read Galileo’s writings directly in print. Others learned of his ideas indirectly, either through other printed texts or through manuscript notes. I conclude by reflecting more specifically on the format in which these professors taught Galileo’s ideas. In particular, I argue that these professors’ printed and manuscript teaching texts — designed as they were for use in a university classroom — presented Galileo as a commentator on Aristotelian natural philosophy, rather than as an innovator who opposed the enterprise.

Franco Pierno, University of Toronto
Giovanni Scarola, University of Toronto
Italian Poetry in Calvinist Geneva

This call proposes the first results of a study of Italian literary texts published in Geneva during the years of Jean Calvin’s religious and political authority. In light of this historical situation and in the wake of studies that have investigated the religious influence of Protestants on the French language of the Cinquecento, our work proposes a stylistic-linguistic exploration of the religious literature that was produced with the aim of amplifying the ideals of the Reformation and of Calvinist ideas. We would like to focus on: the influence of doctrinal and religious Calvinist components on the creation and formation of artistic expression; the influence of the Calvinist theory that proposed a linear and simple style, fruit of an imitation of the trend of the sermo biblicus; and the influence of poetic production in the French language in Calvinist environments (Clément Marot, Téodore de Bèze, Jean de Sponde).

Patricia W. Manning, University of Kansas, Lawrence
Licensed to Read: Consuming Prohibited Texts in Early Modern Spain

The ultimate impact of the Spanish Inquisition’s textual prohibitions on the intellectual climate in the Hispanic world remains the subject of debate. This paper will use archival evidence to argue that a variety of prohibited texts circulated among various social groups in early modern Spain. Despite the Spanish Inquisition’s expurgations and prohibitions of works in the Indices, certain members of the populace nonetheless obtained licenses to read banned material. Clerics studied otherwise banned theological works and other professionals, such as lawyers and functionaries, consulted prohibited legal and political texts. Once in possession of licenses, however, surviving documentation indicates that license holders also consumed other banned works, such as fiction, outside of their areas of professional expertise. When items from the libraries of license holders were sold without verification that the buyers were authorized to read prohibited works, banned texts circulated among social groups other than the clerical and political elite.
Ersie C. Burke, Monash University
Acceptance, Myth, and Reality: Florentine Perceptions, Venetian Practices
An old myth about Venice and Florence maintained that Florentine society was vibrant and encouraged the rise of “new men.” Venice, on the other hand, was a repressive state: it spied on its own, imposed social and political restrictions on the majority of its people, and reserved the most lucrative markets for its political elite. The Venetians, needless to say, did not see things quite this way. The Serenissima was a center of art and learning and had a massive Italian and overseas empire as well. One way of assessing social mobility in both cities is by comparing marriage, collegiate, and friendship patterns. Preliminary evidence indicates greater social similarities rather than differences between the two republics. This paper examines the social reality of Venice vis-à-vis Florence and argues that Venetian society was far more open and fluid culturally, economically, and socially than its detractors (among them many Florentines) maintained.

William E. Wallace, Washington University in St. Louis
Michelangelo’s Brothers “at my shoulders”
Michelangelo had four brothers. Despite an extensive family correspondence, the artist’s siblings remain shadowy figures. We know about them largely because of Michelangelo’s frequent complaints. He called Giovansimone, for example, a “wicked ne’er-do-well” who should “nurse his ass.” Michelangelo worried about the wayward Gismondo who, by “making a peasant of himself,” did the family little credit as a farmer trudging after oxen. Yet Michelangelo was devoted to his brothers and worked all his life “to raise up the family.” He helped set them up in the cloth trade, regularly wrote and sent them money, and, outliving every one of them, lamented their deaths and provided for his descendants. In honor of Bill Kent, who did so much to emphasize the central importance of family in Italian Renaissance life, this essay restores Michelangelo’s brothers to their rightful place in the great artist’s life and as important collaborators in his success.

Lorenzo Fabbri, Opera di Santa Maria del Fiore
The Magnificent Arbitrator: Lorenzo de’ Medici and the Patrician Families in Florence
In the course of the Quattrocento the Medici established themselves as the main guarantors of the relationships among the families of their political faction, and more generally of the balance within the urban patriciate. Mediation was not only a political practice, but also a formal duty conferred through the juridical institution of arbitration. This was especially true of Lorenzo de’ Medici, who assumed a dominant position in this role of a private citizen called in to deliver a verdict (lodo) on various civil matters, which involved single individuals, families, or entire communities. My essay will focus on Lorenzo’s role as arbitrator in the most complex and delicate family affairs, such as inheritance issues. In this context I will present my research results on a lawsuit held in the 1470s concerning the will of Tommaso Spinelli.
Framing Religion in Renaissance Florence

This paper outlines a project to develop a systematic understanding of religious experience and religious change in late medieval and Renaissance Florence and to provide an explanation of these changes which would have made sense to Florentines themselves. This contrasts with the fundamental study that has been a point of reference for much scholarship in recent years, Richard Trexler’s *Public Life in Renaissance Florence*. As Trexler himself admits, his ethnographic approach to his sources is one with which “Florentines would not have agreed,” and creates a description of religious cosmology “without mentioning ideas, beliefs, or dogmas.”

Taking Bill Kent’s writings as a point of departure, I will argue that religion and the lay (or “secular”) interacted in a complex and potent way during the early years of the Florentine Renaissance and can be conceptualized using the language used by preachers.

"THE MUTE IMAGE AND THE MEDDLING TEXT": PAPERS IN MEMORY OF LEO STEINBERG II

Organizers: Olivia Powell, Columbia University; Elizabeth A. Perkins, Columbia University

Chair: Olivia Powell, Columbia University

Benjamin Binstock, Cooper Union for the Advancement of Science & Art

Other Criteria for Leonardo Sculptures

With no documentation in texts, art historians have not recognized any independent Leonardo sculptures. Yet his letters and recorded activities with Giovani Rustici indicate that sculptures are there. In the spirit of Leo Steinberg and building on his insights, we must summon the courage to see Leonardo’s mute sculptural images. This paper will focus on the *Levite and Pharisee*, which stand alongside Rustici’s *Christ* outside the Florence Baptistery; the terra cotta *Baptist* in Boston; the Washington National Gallery’s *Alexander relief*; and most tantalizingly, an unpublished sculpture of *David* in a New York private collection. The sensuous young boy resembles presumed portraits of Leonardo in Verrocchio’s *Doubting Thomas* and *David*; his pose and the flora at his feet correspond to many of Leonardo’s own drawings; and the execution, related to the other sculptures cited here, arguably could only be Leonardo.

Amy K. Powell, University of California, Irvine

What Stains and Clouds Can Teach Us about Writing Art History

With his subjective approach to Renaissance art, does Steinberg not open the door to what we might call an “art history made by chance?” “There is . . . little safety,” he writes, “in closing art history off against the contemporary imagination.” Steinberg’s model of image-interpretation — wherein the “contemporary imagination” fills in the elusive contours of historical forms — resonates provocatively with Leonardo’s model of image-making as the finding of shapes in “stains on walls, or the ashes of fire, or clouds.” After all, Leonardo’s “finding” is — as he himself explains — an imaginative inventing of “marvelous ideas.” Taking as its object the cloudy skies of seventeenth-century Dutch landscapes (some of which are self-consciously rooted in Leonardo’s topos of the accidental image), this paper will explore what it would mean to imaginatively descry form in a genre of early modern painting that has long lived under the shadow of “meddling texts.”
Paula Carabell, *Florida Atlantic University*

**Figura Serpentinata: Becoming over Being in Michelangelo's Victory**

It is well known that Michelangelo completed few works. Of those he did finish, the *David*, takes its inspiration from the conventions of classical *contrapposto*, that is, from the interplay of binary oppositions. The works he left in a state of *non-finito*, however, often exhibit a different compositional strategy, one that opts for a more complex structure. Michelangelo's *Victory* (1532–34) seems instead to turn in upon itself, unsettling the dualities set out in the *David*. Historically, this twisting mass, or *figura serpentinata*, may have been first developed by Leonardo da Vinci, or as Lomazzo suggests, invented by Michelangelo himself; it describes, however, a complex torsion that provides the figure with an appearance of perpetual animation, one that ultimately calls to mind a poststructuralist aesthetic. The serpentine form of the *Victory* points to an irreducible state of becoming, making clear that the notion of finish exists as an impossible goal.

Jodi Cranston, *Boston University*

**Those Incessant Recumbent Nudes**

Art-historical scholarship on the recumbent nude in Renaissance painting exemplifies the discipline’s struggles with objectivity, experience, and sexuality. Paintings such as Giorgione's *Sleeping Venus* and Titian's *Venus of Urbino* have been characterized as erotic pin-ups, reflections of contemporary gynecological understanding, depictions of identifiable women, and formal studies evocative of the autonomy and projective invitation of representational art. The discussion of these paintings has so often stalled around the same questions that the general topic of the recumbent nude now seems dated and even irrelevant. This paper seeks to address the relevance of these repeated questions from the perspective of contemporary experience and consider how Steinberg’s model of engagement with pictures extends to corporeality and materiality. The paper will also attend to the near-omission of Venetian art from Steinberg’s work and the ways in which his regional focus on central Italian art reinforced his own critical enterprise.

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**Neo-Latin Intertextuality IV**

10506

*Grand Hyatt*

*Independence Level, Cherry Blossom*

**Sponsor:** Societas Internationalis Studiis Neolatiniis Provendis / International Association for Neo-Latin Studies

**Organizer and Chair:** Philip Ford, *University of Cambridge, Clare College*

Martin Korenjak, *Ludwig Boltzmann Institute for Neo-Latin Studies*

**Pulcherrimus fecundissimusque Naturae hortus:** The Image of Mountains and Rise of Botany in the Renaissance

The sixteenth century witnessed the beginnings of a complex development that constitutes an interesting part of early modern history of mentalities, but is still poorly known and understood, viz. the shift from a predominantly negative image of mountains to a positive one. A significant role in this process was played by the rise of botany that came into itself as a scientific discipline during the same period. Not only did botanists begin to climb mountains in search of new plant species, they also set down their experiences in Latin writings (e.g., Johannes Rhellicanus, *Stockhornias* [1536]; Johannes Pona, *Descriptio Montis Baldi* [1595]). Between these writings, an animated intertextual dialogue unfolded, which my paper will trace by way of selected examples. At the end of the day, mountains appeared no longer as a terrifying, ugly part of the world, but (in Pona’s words) as a “most beautiful and fertile garden of Nature.”
Peter Roland Schwertsik, Ludwig-Maximilians-Universität München
Traces of the Lost *Collectiones* of Paolo da Perugia? Boccaccio, Theodontius, MS
V.F.21 in Naples
Miscellaneous codex V F 21 in the National Library, Naples, from the late fourteenth century, contains a neglected mythological compendium of myths in Ovid's *Metamorphoses*. The same codex also displays a commentary on Horace's *Ars Poetica* ascribed to Paolo da Perugia, one of Boccaccio’s main sources in the *Genealogia Deorum Gentilium*. I propose to show that many of the myths in V F 21 correspond to those attributed by Boccaccio to the lost *Collectiones* of Paolo da Perugia, to the ominous figure of Theodontius, and to an unspecified “Ovidius.” By comparison with a commentary on Ovid’s *Metamorphoses* in Munich (clm 4610), the so-called Digby mythographer in Oxford (cod. Digby 221), and several genealogies of gods published by Teresa Hankey, I will come to the conclusion that Naples V F 21 is an important *tessera* in the stony path to gaining an idea of the lost “Theodontius.”

Laurence Boulègue, Université Charles de Gaulle Lille III
Intertextualité et discours philosophique: les enjeux du *De solitudine* (1535)
d’Agostino Nifo
Avec le *De his qui in solitudine apte uiuere possunt*, en 1535, qui ravive la réflexion antique sur les genres de vie, Agostino Nifo analyse à nouveau l’idéal théorétique et la définition de la vie philosophique. C’est alors avec les philosophes et les théologiens médiévaux qu’il dialogue, et principalement avec Thomas d’Aquin. Ce n’est pas tant dans les citations clairement attribuées aux auteurs du passé que se situe le cœur du propos, mais dans des reprises tacites et diffuses, qui, grâce à des termes et des expressions clés, permettent d’évoquer un arrière plan théorique et idéologique que l’on évite ainsi d’énoncer trop clairement. Entre les lignes se précise peu à peu la thèse de l’auteur et se dévoilent les enjeux, philosophiques et religieux, du traité.

10507
Grand Hyatt
Independence Level,
Franklin Square

ITALIAN SCULPTURE

Chair: Linda A. Koch, John Carroll University

Emmanuel Lamouche, Université de Picardie - Jules Verne, Amiens

Giovanni Baglione and Sculpture: The Case of the Bronze Ounders

Giovanni Baglione’s *Vite* (1642) are an essential source for our knowledge of numerous sculptors working in Rome between 1572 and 1642. Among them, the bronze founders play a peculiar part, not only because they are usually neglected by biographers, but also because Baglione doesn’t focus on individual masters, like he does all along his book: he rather deals with a dynasty of founders, in the form of one “life” divided into three biographies. The paper will question the selection criteria that guided this very significant choice, and the great influence the text has had on the conception of the figure of the bronze founder since the Seicento. Indeed, the *Vite* made the three craftsmen the founders *par excellence* for the artistic literature and, whereas it faithfully reflects their activity, it often gave way to misunderstandings that show a particular — and academic — idea of sculpture practice.
J. Joris van Gastel, *Humboldt-Universität zu Berlin*

The Skull in Italian Baroque Sculpture

Baroque Italy saw a renewed interest in the contemplation of death, and as a result, the skull became visible in the public realm as never before. This paper aims to explore the extraordinary fortune of sculpted skulls, including works by Gian Lorenzo Bernini and Cosimo Fanzago, by relating them to the real skulls that, as object of contemplation or as prop of the preacher, were particularly valued for the agency they exerted on the public. Moreover, to gain further understanding of this agency, historical documents and imagery will be placed in a broader, anthropological context. Here it will be argued that the skull wavers between two socially constructed domains, that of the object (e.g., the skull as sculpture) and that of the human (the skull as living presence), and that it was precisely this ambiguous position that was played out in seventeenth-century Italian culture.

Martha L. Dunkelman, *Canisius College*

Travels into Outer Space: Donatello’s Ventures Outside the Box

Much has been written about Donatello’s innovations in perspective and about his engaging the spectator. His unusual methods of physical engagement with the real space outside the perspective box have received little attention, however. Perhaps the most surprising example is the *Siena Feast of Herod*, which contains an unremarked-upon feature not visible in photographs: actual extensions of space behind the frame. The exiting figures have a real pocket to enter, beyond that suggested by the perspective and the cutoff bodies. Other reliefs of the period do not use this device. Donatello apparently intended the viewer to experience a physical connection to the scene, surpassing scientific perspective even at its birth. Similar ventures into real space appear elsewhere in Donatello, including the Padua altar and the Shaw *Madonna*. Unique, often hitherto unnoticed devices create an unbroken continuity between the work of art and its engaged viewer.

10508  
**Grand Hyatt**  
Independence Level,  
Lafayette Park

**THREE POWER OF THE PLAN:**  
**CONFLICTS BETWEEN PROJECT AND REALITY IN RENAISSANCE ARCHITECTURE**

Organizers: Jens Niebaum, Westfälische Wilhelms–Universität Münster; Georg Schelbert, *Humboldt University*

Chair: Berthold Hub, *University of Vienna*

Georg Schelbert, *Humboldt University*

Tracing Palace Plans

Whereas in medieval architecture virtually only sacred buildings were based on a system of rules, in early modern times we find other types, such as high-status residential buildings, also conforming to rules. The latter are particularly interesting because of the high number of examples, the wide range of possible completion states, and questions of urbanism. Thus I would like to discuss typical conflicts between the plan and reality in Renaissance and post-Renaissance architecture using a few demonstrative examples, including well-known palaces like Palazzo Rucellai in Florence, Palazzo Farnese in Rome, and other examples from the sixteenth to the eighteenth centuries in Italy. Against the background of Trachtenberg’s recent study of *Building-in-Time* the question of the relationship between the virtually timeless and placeless “idea” and the various forms of its realization (drawing, unfinished building, completed building) within the concrete space and time determined reality, will attract particular attention.
Yvonne Elet, Vassar College
Dynamic Design: Planning for Villa Madama
The disparity between utopian grand plan and partially built realization is perhaps nowhere more striking than at Villa Madama, Raphael’s late masterwork of landscape, architecture, and decoration. Conceived on a colossal scale, it was to be the first villa complex to present a Rome of revived ancient grandeur. Surviving groundplans, which have been well-studied, provide snapshots of the grand conception at different moments. Considering the plans together with other evidence of the villa’s design — including poetry, letters, sculpture, and spoils — yields new insight into how Raphael and his associates planned this large project. It emerges that their design process was dynamic, reflecting collaboration among architects, artists, humanists, archeologists, and patrons. This paper discusses their planning mode, also addressing issues of modular planning, the transforming power of time, the role of individual planners, the dialectical planning of architecture and decoration, and the relation of plan to terrain on Monte Mario.

Jens Niebaum, Westfälische Wilhelms-Universität Münster
St. Peter’s and Its Palace: A Conflictual Relationship, ca. 1505–46
The relationship between the New St. Peter’s and the adjacent Papal Palace is a particularly telling example of the difficulties that could arise between a plan composed according to its proper architectural logic and the future edifice’s physical surroundings. The paper will examine this conflictual coexistence, focusing on three moments of its long history: first, the strategies Bramante used to override the limitations caused by the existence of the Benediction Loggia (ceremonially a part of the Palace) towards the Piazza; second, the strange tension in Antonio da Sangallo’s earlier projects that prove to be rather utopian, providing for a church up to 420 meters in length, but do not lose the reality of its surroundings completely out of sight; third, the problem of the Cappella Paolina built by Sangallo for Paul III but strangely blinded-out by himself in his great wooden model for the basilica.

Sebastian Fitzner, Institut für Kunstgeschichte
Northern Renaissance Architectural Drawings and the Gap between Virtual and Real Buildings
Architectural drawings do more than make consistent images of planned buildings and their urban or landscape surrounding visible. Focusing our view on the drawings of the planned fortress Melsungen and the castle Plesse from landgrave Moritz von Hessen-Kassel (1572–1632) we can determine the different use of the imaginative potential of the plan. While the design process for the fortress Melsungen is obviously structured by using normative military tractates, the landgrave himself produced a series of utopian town plans that could not be fitted with the old, irregular city structure. Otherwise the plans of Plesse reflect the building as an extraordinary territorial signum; as a symbol of courtly power situated in the landscape. My concern is to reveal the “power of the plan” in constructing a virtual reality of a real urban and/or landscape setting and to show how plan and building figure a new knowledge about “architectural” space.
Matt Kavaler, University of Toronto

Jean Mone and the Introduction of the Antique Mode in the Netherlands

Jean Mone, who came originally from Metz, was one of the most influential artists in the Netherlands during the 1520s and 1530s. Trained in the Italianate workshop of Bartolomé Ordoñez in Barcelona and brought to the Netherlands by Charles V, Mone became the sculptor of choice for the high nobility. In Antwerp and Mechelen, Mone helped institute a thorough revision of artistic mode. His tombs and altarpieces were among the first conceived in the antique manner — an alternative to the prevalent, highly refined Late Gothic. He was recognized for his carved reliefs, which helped establish alabaster as a leading sculptural material. And he was much sought after for his innovative architectural designs in the Welsch style.

Jeffrey Chipps Smith, University of Texas at Austin

Virtuosity, Ambition, and Large Bronzes in South Germany around 1600

Other than a few funerary effigies, the large-scale bronze statue was largely missing in German art before the end of the sixteenth century. This paper will address an impressive group of bronzes that resulted from the convergence of remarkable artistic talent, notably that of the Netherlandish ex-patriots Hubert Gerhard and Adrian de Vries, with ambitious patronage in Augsburg and Munich.

Aleksandra Barbara Lipinska, University of Wroclaw

Judas of Meissen versus Atillus Regulus: The Tomb of Moritz of Saxony in Freiberg Cathedral

The tomb of Elector Moritz of Saxony in Freiberg Cathedral (1559–64) is one of the grandest early modern funerary monuments north of the Alps and has recently drawn much scholarly attention. Although the monument was truly pan-European, the contribution of the “inegmatice” Antwerp sculptor Anthonis van Seron deserves detailed examination. Seen in the light of his education in the Netherlands, his participation in this international collective takes on added significance, particularly in terms of the sources for the unusual iconography of this monument.

Annemarie Jordan, Independent Scholar

Diplomacy, Luxury Goods, and Ivory: The Kingdom of Kotte (Ceylon) and Portugal in the Renaissance

The mythical island of Ceylon, Taprobane, was discovered by the Portuguese in 1506, during their greatest period of expansion in the Indian Ocean. Elephants, cinnamon, and precious stones were the primary luxury commodities exported to...
Portugal. A group of exotic ivories commissioned by the King of Kotte, Bhuevaneka Bahu VII, were presented as early as 1542 to the Lisbon court as diplomatic gifts for the Kunstkammer of Catherine of Austria, a Habsburg princess and Queen of Portugal (1507–78). Prized for their high-quality carving and curious iconography which blended Buddhist, Hindu, and subsequently Christian images, these ivory caskets, combs, and state fans bridged Asia and Europe in a unique fashion. As extraordinary works of art, these ivories underscore Portugal's artistic, cultural, and political ties with Ceylon, becoming rarities singled out by Portuguese, Habsburg, and other European collectors for their curiosity collections in the sixteenth century.

José Manuel Fernandes Arq, Universidade Técnica de Lisboa
Intercontinental Architectural Connections: Portuguese Colonial in India, Brazil, and Africa, Sixteenth to Eighteenth Centuries

The growing historical importance of the first colonial phase of European expansion is a fact. Dozens of studies and investigations are being developed about urban, architectural, and artistic values related to Portugal and Spain colonial actions and deeds. To understand those facts and results, however, a new objectivity is needed. Neither a “démodé” colonial complex attitude nor neocolonial prejudices are useful and adequate. Opposite to those, we must have an anthropologic, geohistorical, and interdisciplinary mode. It is under this kind of general operative concepts that my investigation was produced. Influences, connections, and relations can and should be established among architectural forms generated and developed in the context of Portuguese colonial expansion, in those occupied territories where cities and buildings were erected, within new intercultural modes, creating different interactions, generating new responses — in spaces, forms, and materials. One of the typologies that expressed common aesthetic concerns is the Catholic parish church installation, with dozens of remarkable examples built in India (Goa, Cochin, Bombay, Guzarat), Brazil (Ceará, Bahia, Pernambuco, Sergipe) and Africa (Luanda, Benguela, Mozambique) from the sixteenth to eighteenth centuries.

Rafael Moreira, Universidade Nova de Lisboa
Renaissance Goa: A New Rome in the Coast of India, 1530–1650

Goa was the capital city of the Portuguese “State of India” (Capetown to Japan) from 1530 until its occupation by Nehru troops in 1961. Conquered in 1510, it received a strong architectural investment from the Portuguese Crown in the '20s, became the Catholic See of the whole Orient in 1534, and its Primate Archbishopsric in 1538, with the title of Rome of the Orient. A strong policy of intermarriages created a mixed and affluent society of Portuguese men and Konkani women, solidified by a very rich trade-center and the menace of neighbor Muslim powers. The arrival of European women after the mid-century made a cosmopolitan, free, wealthy “Indo-Portuguese” community, famous for its all’antica high culture and lustful habits, and a magnificent hybrid art and architecture in a modern town-planned setting (declared World Heritage by UNESCO). There, where the poet Luís de Camões wrote his national epic poem “The Lusiads” (1553–60), were combined in a unique synthesis many eastern features — fans, furniture (armchairs, beds), jewelry, perfumes, drugs, plants, embroideries — that would
Art and the Agenda of Reform in Renaissance Sicily

Established in 1419, the Cassinese Congregation rapidly grew to dominate the Benedictine order of Italy. Pivotal visual manifestations of its religious reformed agenda included such works as Raphael’s *Sistine Madonna*. In general, the transregional aspect of the congregation’s program of spiritual renewal has been overlooked in the scholarship, making nearly invisible this aesthetic of reform that spread all the way to the south of Italy in various forms and media. Recent literary studies have made, however, significant contributions to our understanding of the fundamental role of Sicilian Cassinese monasteries, but parallel developments in art historical thinking have yet to take place. In my paper I will examine a selection of works of art that were produced for Cassinese monks in Renaissance Sicily and consider how they were used as agents of reform to negotiate social and political fractures, strict inquisition rules and multilayered artistic traditions typical of Cinquecento Sicily.

Michael W. Cole, Columbia University

Messina’s Fountains Revisited

This paper will revisit Giovan Angelo da Montorsoli’s fountains at Messina, considering them within the broader network of exchanges that they depended on and encouraged: the movement of a Florentine sculptor to a strategically located Spanish city, the spread of hydraulic technology that allowed fountains to flow, the shared humanist knowledge that grounded the sculptures’ mythological imagery, and the later standardization of a generic form up and down the peninsula, based on the Sicilian model.

Alison Luchs, National Gallery of Art

Gaining in Translation: A Tuscan Sculptor Creates a Venetian Bust of Christ

A marble bust of Christ in the church of San Pantaleon in Venice was attributed by Paoletti in 1893 to Cristoforo Solari, a Milanese sculptor active in Venice in the 1490s. The recent cleaning and display of a second version of the San Pantaleon bust, in the collection of the Museum of Fine Arts in Boston, suggests that the
bust in Venice is a copy of the superior version in Boston. The Boston Christ can be plausibly attributed to Simone Bianco, a Tuscan sculptor who made a career in Venice producing busts in marble and bronze. The Christ is a rare surviving example of devotional sculpture attributable to Simone. This paper will consider the Tuscan antecedents, the stylistic and expressive characteristics that naturalized the Christ type to Venice, the puzzling question of the bust’s patronage, and its place in the increasingly appreciated oeuvre of Simone Bianco.

Sharon L. Gregory, St. Francis Xavier University
Michelangelo, St. Bartholomew, and Northern Italy
Since 1925, it has been widely accepted that Michelangelo painted his own self-portrait into the flayed skin of St. Bartholomew in the fresco of the Last Judgment. Interpretations of what this can possibly have been intended to mean differ widely, from representing Michelangelo’s desire to be freed from the constraints of the flesh, to the artist’s recognition of his own Marsyas-like audacity. It seems prudent to inquire into the origins of this motif before speculating on its meaning in the context of this fresco. It is infrequently noted that Michelangelo’s entire fresco owes a profound debt to earlier compositions of the Last Judgment, especially the fresco by Buffalmacco at Pisa. In this paper, I aim to show that Bartholomew is often depicted by Northern Italian artists as holding his flayed skin. Michelangelo may have become aware of these images during his northern sojourns, which included two visits to Venice.

Lorenzo Buonanno, Columbia University
Jacopo Sansovino and the Badoer-Giustinian Chapel in San Francesco della Vigna
In 1534 Jacopo Sansovino, the Florentine sculptor and architect, was commissioned to rebuild the church of San Francesco della Vigna. Part of this project was the reconfiguration of the Badoer-Giustinian family chapel. The Badoer-Giustinian had commissioned several different sculptural projects in the original church from Venetian sculptors of the previous generation, and Sansovino was charged with bringing these works together within the family’s chapel in the new church. But how did Sansovino conceive of uniting this stylistically heterogeneous group of Venetian sculptures into a whole, and of integrating it with the foreign architectural idiom of the building he had designed? This paper posits that an examination of the writing of the Venetian Fra Francesco Zorzi can contribute to our understanding of Sansovino’s theoretical outlook. This paper focuses upon Zorzi’s magnum opus, the De harmonia mundi, relating its focus upon concord and harmony to Sansovino’s work in the chapel.

Karen Hope Goodchild, Wofford College
Alvise Cornaro, Leon Battista Alberti, and the Health Benefits of Villa Décor
Alvise Cornaro (1484–1566), the Venetian nobleman, hydraulics expert, and writer of how-to books on longevity, is supposed to have said: “You don’t need a great painter to paint a villa.” What could he have meant by this? In this paper, I suggest that we can look at the texts he read and wrote, as well as the visual evidence of his own home, to determine what he thought appropriate villa décor was, and also to understand why he thought such art might differ in content, quality, and purpose from other painting. Deeply influenced by the writings of the Florentine Leon Battista Alberti, Cornaro expressed strong opinions about the health benefits of place and architecture in his writings, and this paper will show how the medical and architectural combine in Cornaro’s ideal of painted landscape decoration for villas.
FRENCH CULTURE IN THE AGE OF RELIGIOUS WARS

Chair: Marc David Schachter, Folger Shakespeare Library

Natalia Obukowicz, University of Warsaw

Lamentatio temporis in Polemical Literature during the French Wars of Religion

The “complaint about the decline of present times” is expressed by all parties involved in the civil conflict in France during the second half of the sixteenth century. Polemical literature carries the image of an idealized past — a mixture of the biblical paradise, ancient golden age, and historical myths — that suddenly plummeted into the misery due to the furor, ignoranita, peccatum, the Devil’s incitement or the inconceivable work of the Providence. Interestingly enough, polemical authors exploit the elaborate complaint to meet their particular goals, like the one of proclaiming that disorder will shortly give way to happiness brought by the king. The purpose of this paper is to investigate the possible ways the lamentatio temporis was adopted for immediate polemical purposes.

Emmanuelle Friant, Université de Montréal

A Society of Appearances: Rosaries as Attributes of Self-Presentation in Sixteenth-Century France

Far from being only a spiritual issue, religious material culture belongs to the field of “signa.” Because they are likely to be appropriated by individuals, concrete familiar devotional objects contribute to the exhibition of the self on the stage of sixteenth-century France. Rosaries, spread widely in the whole society in a context of confessional claim as material symbols of Catholicism, quickly transcend their religious nature by playing an essential role in the assertion of the believers’ social, cultural, and even political identity. From the imitation pearl rosaries of a bourgeoisie eager to reach nobility, to external symbols of virtue distinguishing the good from the bad poor, via the political emblem of French Catholic Leaguers, these apparently ordinary objects prove to be conspicuous self-defining marks from which historians can comprehend the shape of a society of appearances.

Cara Welch, Hampden-Sydney College

Redefining Military Excellence in Montaigne’s Essay “Des plus excellens hommes” (2.36)

The works of Plutarch, Greek historian and moral philosopher, are fundamental to the Essays. They inform the way Montaigne dialogues with the books he reads, with his study of human character, and his search for a viable moral and ethical ideal. This paper will allude to these aspects of Montaigne’s Plutarch while focusing on how the essayist draws from Plutarch’s Parallel Lives and Moralia when judging classical examples of military excellence in “Des plus excellens hommes” (2.36). In this essay Montaigne exploits a number of Plutarchan elements, not least of which are his choice of illustrious figures and comparison of Greeks and Romans. Ultimately, though, we see that “Des plus excellens hommes” stands apart from Montaigne’s other Plutarchan essays because in it the author comes closest to articulating what makes his own ethical program different from that of Plutarch.
Jonathan Miller suggests that only through consecutive staging can a classical play reach its “afterlife,” a phase in which its meanings might be robustly appreciated. The performance history of La moza de cántaro (1625), a comedia by Lope de Vega, makes for a perfect case study of Miller’s theory. This piece, which regards a gentlewoman who is forced to perform the role of a servant, was rewritten twice; staged three times; reworked into a musical score, an operetta, and later adapted to televised theater and film during the 1950s and ‘80s, respectively. My paper explores the staging trajectory the comedia, focusing mainly on Florián Rey’s film version (1953), the popular television series Estudio Uno (1981) and the most recent adaptation by Eduardo Vasco — signaling its vibrant afterlife in Spanish performance history.

Julia Lawrence Farmer, West Georgia University

Bodies of Discourse and Performance in Cervantes’s Novelas ejemplares

This paper explores key stories in Cervantes’s Novelas ejemplares that are linked by the common related themes of body, performance, and discourse: “La gitanilla,” “El licenciado vidriera,” and “El casamiento engañoso/Coloquio de los perros.” In addition to their shared themes and the fact that some critics believe them to have been composed during approximately the same time period, these novellas occupy crucial spots at the beginning, middle, and end of the volume and, as a result, invite the reader to consider their significance for the collection as a whole. The study thus analyzes the way in which Cervantes’s vision of the role of the artist/performer is referenced implicitly in these tales, and argues that the representation of this vision at key points in the collection forms an important structuring element for the Novelas ejemplares as a whole.

Stacey Triplette, University of Pittsburgh at Greensburg

Four Female Quijotes: Chivalry and the Female Reader in Don Quijote, Parts I and II

This paper examines the fates of four transgressive female characters in Don Quijote who are highly conversant with chivalric motifs. Golden Age conduct books universally prohibit chivalric reading for women on account of its licentious content. However, in Don Quijote, part 1, Dorotea and Luscinda gain moral and material advantages from their performance of chivalric convention. From their reading practices, they learn techniques that enable them to bring about appropriate marriages. In Don Quijote, part 2, the Duchess and Altisidora employ chivalric tropes for a less noble purpose, namely, the humiliation of Don Quijote. Their malign intent and ultimate failure undermine the triumph of chivalric reading in part 1. The fate of chivalry and of women in the Quijote is closely entwined. If the end of the novel can be said to stage the death of chivalry, it can likewise be said to dramatize the death of female empowerment.
Christina H. Lee, Princeton University
Female Tricksters and the Performance of Social Mobility in Early Modern Spain

Literary female tricksters, or pícaras, of the seventeenth century are aware of the social restrictions placed on them by virtue of their low birth and shameful parentage, and although they fantasize about commanding the respect only given to doñas, they generally never make a serious attempt to trespass onto nobler spaces. The exceptional woman in the category of female tricksters is the eponymous protagonist of Alonso Castillo Solórzano’s La niña de los embustes, Teresa de Manzanares. Teresa de Manzanares dreams the male fantasy of pícaros like Francisco de Quevedo’s Pablos (from El Buscón) or Lope de Vega’s Luzón (from El caballero de milagro). Indeed, Teresa’s thirst for moving upwardly and ensuing actions bring her figure closer to that of the pícaro. In this presentation I argue that Castillo Solórzano aims to radically satirize the figure of the male social mover by putting him in the loathsome garb of a whorish pícara.

FICINO V: LOOKING FORWARD
Grand Hyatt
Constitution Level, Wilson

Sponsor: Society for Renaissance Studies, United Kingdom
Organizer: Valery Rees, School of Economic Science, London
Chair: James George Snyder, Marist College

Susan Byrne, Yale University
The De vita in Spain

In Spanish libraries today, there are at least six extant incunabula of Ficino’s De triplici vita, as well as an additional twenty-seven copies of the work in editions published throughout the sixteenth century. The 1501 (1498?) edition held by Hernando Colón, son of Christopher Columbus, lets us know that towards the end of the fifteenth century, the volume sold for sixty-eight maravedís in Seville. This presentation will be a study of those volumes, their owners and readers, and the repercussions of the De vita in Spanish letters of the sixteenth and early seventeenth centuries.

Denis J. J. Robichaud, University of Notre Dame
Ficino and Creuzer

The fortune of Marsilio Ficino beyond the Renaissance is still in need of study. Georg Friedrich Creuzer’s (1771–1858) encounter with Ficino is an important moment in this history. Scholars have turned to Creuzer to examine his study of antiquity in relation to his founding and organization of the Philological Seminar at Heidelberg in 1807. He is perhaps best known for his tragic love affair with the young poet Karoline von Günderode and for writing Symbolik und Mythologie. The work, read by such authors as Hegel, Schelling, Nietzsche, and Flaubert, is informed by Neoplatonism and presents one of the final attempts to interpret the Egyptian hieroglyphs symbolically before Champollion’s decipherment. Creuzer had a constant interest in Ficino’s writings throughout his career. One sees this clearly in his edition of Plotinus’s Enneads as well as in other writings. I propose to discuss a few examples of how Creuzer read Ficino.
Jens Lemanski, Johannes Gutenberg University, Mainz

Love and Death in Renaissance Platonism and German Idealism: Ficino Anticipates Hegel’s Theory of Recognition

My paper analyses a surprising correspondence between Ficino and early Hegel. Both thinkers believe that love and death are deeply intertwined: Ficino in De amore 2.8 and Hegel in an early fragment from 1797. In both texts, the relationship between lovers presupposes the willingness of both to die for each other. This conception of love is not of merely historical interest: it is closely related to Hegel’s general theory of recognition in the Phenomenology of Spirit. Hence my paper will explain the main aspects of Ficino’s account and show how they are echoed in the early Hegel. I will close with some remarks on present-day debates on Hegel’s “ethics of freedom” (Honneth, Pippin) and how they may be reshaped by taking Ficino into account.

10518
Grand Hyatt
Constitution Level, Potomac

WOMEN AND SCIENCE IN SEVENTEENTH-CENTURY ENGLAND

Organizer: Mary Trull, St. Olaf College
Chair: Lisa T. Sarasohn, Oregon State University

Rebecca Laroche, University of Colorado, Colorado Springs
Placing Robert Boyle’s Experiments and Considerations Touching Colours in Dialogue with the Recipe Archive

Continuing the work of a recent exhibition at the Folger, this presentation places Robert Boyle’s experiment “Of turning the Blew of Violets into a Red by Acid Salts, and to a Green by Alcalizate and the use of it for Investigating the Nature of Salts” in the context of the extensive archive of women’s medical receipts. In the experiment, Boyle used the common medicine “Syrup of Violets” and its chemical sensitivity of turning color when introduced to acid and bases in developing an early PH indicator. When viewed next to the hundreds of relevant medical receipts, we discover that Boyle’s experiment builds upon knowledge collectively held by women and men, including Alathea Talbot, Hannah Woolley, and Hugh Plat, in the making of the medicine.

Jennifer Ann Munroe, University of North Carolina at Charlotte
Science in the Kitchen: Women’s Medical Recipes and the Making of Knowledge

The seventeenth century in England may have been a time of “Scientific Revolution,” but the extent to which this “revolution” included women (or why they were excluded) is very much still under debate. Scholars have pointed to evidence of women “scientists” from the seventeenth and eighteenth centuries, which provides one way to think about this question. At the same time, only trying to locate women who participated in conventional ways in the burgeoning scientific community means continuing to devalue the sort of work most women did with plants in this period every day. This paper argues that if we look at women’s manuscript and print recipes from the period as indicative of “situated knowledges,” we might instead shift the parameters of the broader conversation to what I would argue are ultimately more productive avenues of inquiry for ecofeminist, ecocritical, and feminist scholars.
Mary Trull, St. Olaf College

“Dead Wombs”: Matter and the Apocalypse in Lucy Hutchinson’s Verse
Like contemporaries including Robert Boyle and Isaac Newton, Lucy Hutchinson, author of the Genesis epic Order and Disorder and translator of Lucretius’s Epicurean atomist epic De rerum natura, believed that the material universe would soon end in a violent conflagration. Hutchinson provides a particularly fascinating example of the seventeenth-century marriage of materialist and millenarian views of the natural world because she invested nature with gendered powers of generation and reproduction. This paper will examine how Hutchinson depicts the apocalypse as an act of regeneration and how Order and Disorder links women’s experience of pregnancy, childbirth, and motherhood to the origins and apocalyptic end of the material universe.

10519
Grand Hyatt
Constitution Level,
Burnham

THE BONDS OF HISTORY: FEMALE COMMUNITIES AND NARRATIVE PRODUCTION

Sponsor: Renaissance Studies Certificate Program, City University of New York, The Graduate Center
Organizer: Susan Gushee O’Malley, CUNY, Kingsborough Community College
Chair: Jennifer L. Heller, Lenoir-Rhyne University

Q. Sarah Ostendorf, New York University

“Tell O’er Your Woes Again”: Affective Temporality in Shakespeare’s Richard III
In Act 1 of Richard III, Margaret’s contradictory demands imply an experience of time that is antithetical to the linear, dynastic temporality that characterizes the main action of the play and its wars for the preservation of male-dominated dynasties. The play’s women, by contrast, inhabit a recursive temporality governed by the repetition of mourning, what I call “affective temporality.” Their games of grieving serve to commoditize the dead, emptying them of political significance, and hold the women still in chronological time, focused on their grief but not the dynastic significance of the dead. Ultimately, the affective, female community of Richard III is a site of resistance to violent dynastic struggles and their linear temporality. This community is also the incubator of an alternative, affective temporality based on the repetition of mourning and grief, an alternative time when one can escape the violence of dynastic history and form unexpected alliances.

Cristina Leon Alfar, CUNY, Hunter College

“Consult[ing] together”: The Merry Wives of Windsor and Feminist Critical Practice
In The Merry Wives of Windsor, a cozening knight and a jealous husband assume without question the availability of female bodies to adulterous liaisons, revealing their adherence to the cultural narrative of female sexual depravity. Falstaff attempts to write a story in which he is the recipient of the wives’ sexual and economic favors. The merry wives reject Falstaff’s story, prohibiting him from writing it. Mistress Ford’s and Mistress Page’s rejection of Falstaff’s narrative offers a glimpse of sixteenth-century female agency that is enabled by female bonds that offer each woman moral and practical support. As a result of their bonds, the women not only make their point to Falstaff about the availability of the female body but also bring voice to a concept of female behavior that is contradictory in the time period, that of the merry and honest wife.
Emily Sherwood, CUNY, The Graduate Center
Tending Women Attending Piety: Semi-Religious Women and Networks of Support
The beguines of the thirteenth and fourteenth centuries are an apt place to begin discussion of female bonds and narratives of spirituality. These female communities provide one example of the strength and importance of female bonds for early semi-religious women; however, even for women like Elizabeth of Spalbeek the need for close female ties is evident. Often described as a beguine, Elizabeth’s life more closely follows that of an anchoress. Her religious piety manifests itself in repeat performances of the Passion of Christ. The physical trauma Elizabeth inflicts on herself during her devout performance requires equally dutiful care. Without the attention and support of her mother and sister, Elizabeth’s ability to continue her spiritual devotion would cease. In caring for Elizabeth, her relatives attest to the importance of her piety and the narrative that she performs, while demonstrating the necessity of female bonds for early semi-religious women.

THE PERFORMATIVE IMAGE III

10520
Grand Hyatt
Constitution Level, Latrobe

Organizers and Chairs: Andrew R. Casper, Miami University; Christian K. Kleinbub, The Ohio State University
Jasmin Mersmann, Humboldt-Universität zu Berlin
Images That Hurt: Painting and Flagellation
In 1602, the Florentine artist Ludovico Cigoli depicted St. Louis and Clara in front of a representation of the Stigmatisation of St. Francis, painted by the same artist six years earlier. In the second version Cigoli adds several scourges with which the viewers are supposed to reenact the Passion — mentally or corporally. In my talk, I will analyze the complex genealogy of the altarpiece, compare it to other images of flagellation and trace the performative chain of imitation launched by the artifice of the image within the image: through the stigmatization, Francis becomes an imago Christi, and the internal and external viewers are supposed to follow suit. Cigoli praises painting as a “mezzo efficacissimo” to initiate devotion: this picture is effective insofar as it produces other, living images, stained by wounds that do not only mirror the stigmata, but also enhance the pictorial experience and blur the boundaries between image and reality.

Elsje Van Kessel, Leiden University
Contested Performance: The Problematic Agency of Titian’s Treviso Annunciation
In 1526, Titian’s Annunciation in the cathedral of Treviso triggered a distinctly negative response: the altarpiece was attacked by an anonymous assailant, who apparently aimed at the features of the depicted donor. Conceived as a benefactor of the donor’s soul in heaven, the image effectively developed into the preferred target for the man’s worldly enemies. My paper for the first time analyses the attack on Titian’s altarpiece in sociohistorical terms. Taking the case of the Annunciation as a point of departure, I will argue that image performance in the early modern period can be understood in terms of agency; that is, as interaction between the image and the social network in which it is embedded. Moreover, because it was still very well possible that open-minded Venice and its terraferma would convert to Protestantism in the 1520s, I consider the Treviso attack emblematic for the uncertainties of a whole era.
Maurice Sass, *University of Munich*
Magical Conceptualizations of Performative Images in the Cinquecento: “Image-justice,” “Image-medicine,” and “Image-love”

My paper will illustrate three different types of performative images of the Italian Renaissance: frescos that were used to banish the delinquent; pictures that were used to heal people from diseases via their material, iconographical, and formal characteristics; and love gifts that should evoke the love of the person desired. To achieve this aim, I will demonstrate how Renaissance scholars (e.g., Ficino, Paracelsus, Agrippa of Nettesheim, Giordano Bruno) have conceptualized these performances of images, and that the huge amount of alchemical and astrological tracts has been the base for discourses about the power of images within the “ordinary” Renaissance art theory. Furthermore, this will prove how images were thought to receive their magic power in the “era of art” no longer of the cult (legend, typology, etc.), but from hermetic knowledge that allowed the artists to instrumentalize the occult powers of nature for the production of performative images.

10521
Grand Hyatt
Constitution Level,
Bulfinch

**SHAKESPEAREAN DRAMA AND THE RENAISSANCE SENSORIUM**

*Sponsor:* New York University Seminar on the Renaissance

*Organizer:* Jennie M. Votava, *New York University*

*Chair:* Ernest Gilman, *New York University*

Laura Feitzinger Brown, *Converse College*

A Speaking Vision: Hearing and Religious Discourse in *Pericles*

Bruce Smith, Bryan Crockett, Keith Botelho, and others have pointed out the significance of listening in early modern culture at large, and Gina Bloom has shown how hearing and voice transform gender in *Pericles*, a play set in a pagan culture but with rich resonances of the religious anxieties of early modern England. In particular, the play suggests ambivalence about the relationship between sight and hearing in religious experience. In this paper I draw on sermons that advise congregations how to listen properly and on several sixteenth- and seventeenth-century plays with characters named Auditus. Using these texts, I discuss questions in Shakespeare’s *Pericles* about preaching, hearing, and apocalyptic experience. The play explores questions of whether humanity can see as well as hear the divine, how the preacher’s moral state affects listeners’ ability to hear spiritual truth, and related questions about what early modern audiences thought it meant to sense God.

Colleen E. Kennedy, *The Ohio State University*

“Do You Smell a Fault?”: Detecting and Deodorizing the Feminine in *King Lear*

This paper looks at the dichotomous reaction to female effluvia in *King Lear* in relation to early modern English medical, philosophical, and religious beliefs. Simply put, the three daughters of Lear are split into a binary good/bad alignment, and for the most part, the smells associated with the cruel and adulterous Goneril and Regan are noisome and noxious, while the kind, selfless Cordelia emits the aroma of sanctity connected to saints and martyrs. It is an oversimplification, however, to “smell out” the female characters this way. Lear, at first, finds Cordelia to have a vaguely sexualized stench, and his two other daughters’ effluvia are both seductive and repulsive at once. By the end of the play, Goneril and Regan are dead and putrescent while Cordelia’s balsamic kiss restores her father to sanity and the world to temporary order.
Kimberly Huth, Virginia Commonwealth University
Twice Wounded: Figurative Language and Sensory Mediation in Early Modern Tragedy

Early modern tragedy depends on the representation of one key sensation — physical pain — that was not directly experienced by either actor or audience. Any pain portrayed in the drama was “felt” by the character and then accessed visually by the audience. This visual perception seems inadequate, however, because early modern tragedies surround sensations of pain with figurative language. Though the relationship between pain and metaphor is fraught, I argue that these dramatic portrayals of pain required two layers of figurative language: first, metaphorical descriptions of the sensations of pain, and, second, imagery that interprets the significance of those sensations. Because pain is multivalent, early modern dramatists utilized figurative language to convey the physical and philosophical meaning of the pain portrayed in their plays. In examples by Shakespeare, Webster, and Middleton, this process of sensory mediation is a primary tool in turning physical pain into the performative suffering of tragedy.

Jennie M. Votava, New York University
The Winter's Tale and the Synesthetics of Theater

This paper contributes to an emergent interest on the part of scholars such as Mark Robson, Carolyn Sale, and Carla Mazzio in the indeterminacy of boundaries among the senses in early modern drama. I argue that The Winter's Tale deploys the trope of synesthesia to deconstruct traditional sensory hierarchies that placed vision at the top and touch at the bottom. Thus the play counters antitheatricalist criticisms that decried the stage as a hotbed of sensory pleasures, particularly the tactile. Rather, it presents a new understanding of the five senses as interdependent, with touch emerging paramount as “the sense of all senses.” The first two acts of The Winter's Tale explore the disordered sensorium of Leontes's jealous imagination as unsuccessful synesthetic theater, while the play's concluding scenes depict how the senses must interact in order to communicate passion to an audience, and strive to redeem the synesthetic operations of the Shakespearean stage.

10522

Grand Hyatt
Constitution Level, Renwick

CULTURAL EXCHANGE AND TRANSNATIONAL ENCOUNTER: MUSIC, ART, AND PATRONS III

Organizers and Chairs: Ingrid Alexander-Skipnes, University of Freiberg;
Janie Cole, Villa I Tatti, The Harvard University Center

Peter S. Poulos, University of Cincinnati
Piety and Patronage of a Roman Immigrant: Giovanni Battista de Marini, Baron of Bomba

Giovanni Battista de Marini was the patriarch of a family of Genoese expatriates who settled in Rome by way of Chios and became influential members of the city's cultural and religious life in the early seventeenth century. Celebrated for his benefaction to Rome's religious institutions, de Marini espoused a devout life of humble and charitable living in his Dialogo della limosina, dedicated to his fellow countryman and relative, Cardinal Benedetto Giustiniani. It is this relationship and the Discorso sopra la musica of Giustiniani's brother Vincenzo, however, that places de Marini as the likely dedicatee and patron of a recently rediscovered collection of madrigals composed by Simone Molinaro, chapel master of the Cathedral of Genoa. This discovery illuminates the influence of these distinguished figures of Roman society and the close identity they maintained with their Genoese heritage.
Elisa Goudriaan, Leiden University
Early Modern Florence as a Center of Cultural Exchange: Florentine Patricians and Their Cross-Border Networks
This presentation explores the social consequences and cultural innovations that resulted from the intercultural exchange between Florentine patricians in- and outside Florence. Already at a young age Florentine patricians associated with each other within confraternities and cultural academies. They created strong relationships that could be useful for their patronage networks later on in their lives, when they had all acquired important positions. The presentation focuses on two cases: Michelangelo Buonarroti the Younger and Filippo Niccolini. While living in Florence, both patricians corresponded continuously with their former “academic” friends at other Italian and European courts. Together with their letters they exchanged many cultural objects like poems, theater plays, art works, and cultural news about manifestations at the Florentine and foreign courts. Moreover they acted as art brokers for the Medici and other high patrons and promoted in this way the social mobility of artists and cultural innovation at the Florentine court.

Rachel Miller, University of Pittsburgh
Devotional Paintings from the Jesuit Seminary of Painters in Japan: A Case of Cultural Accommodation
Within a short period of time after their arrival in Japan in 1549, Jesuit missionaries founded dozens of schools and seminaries, including the so-called Seminary of Painters. Here Jesuits skilled in painting, engraving, and sculpture taught Western artistic techniques to young Japanese Christians in order to meet the demand for Christian images in newly built Japanese churches. At first glance, these paintings seem to be completed in an entirely European fashion; however, upon further examination, it becomes clear that the Jesuits were willing to accommodate certain matters of Japanese taste to make these works of art acceptable to their patrons and hosts. In this paper, I will focus on these adaptive measures, discussing modifications of materials, subject matter, and iconography in these devotional paintings, which the Jesuits employed to facilitate the acceptance of Christianity in Japan.

Izabela Bogdan, Adam Mickiewicz University
Peripheral Center or Central Periphery: Musical Life of Early Modern Königsberg
Early modern Königsberg, a Hanseatic port city and political center of ducal Prussia was a multinational mosaic. The economic development and increasing wealth along with multifaceted influence of the Königsberg University and the patronage of the ducal court, especially of Prince Albert Hohenzollern, provided a remarkably fertile ground for a development of music. Due to personal contacts of the rulers, the ducal chapel performed pieces by Thomas Stoltzer, Ludwik Senfl, and Orlando di Lasso. In 1578 it was led by the Italian Teodor Riccio, and it is probably then that the Prussian musicians were introduced to the idea of the Italian polychorality. In my paper I intend to analyze the musical life of early modern Königsberg and its manifestations, taking into account political connections, ducal patronage, the foundation of the university, and finally the links between the Prussian church and Reformation centers of Western Europe.
Jennifer Park, University of North Carolina at Chapel Hill

Shakespeare's Cleopatra, Culinary Cosmetics, and the Performance of Race

In this paper, I look at Shakespeare's *Antony and Cleopatra* and cosmetics in the context of the culinary preservative culture of early modern England. The role of cosmetics as part of early modern culinary culture, in addition to their much-explored role in beauty and the theater, has fascinating underexplored ramifications on emerging ethnographic, racial, and racist discourses. The very strong public objections to cosmetics, which included the “ethnocentric fear of foreign ingredients and commodities of a cosmetic nature,” were at odds with the domesticity of cosmetic production and its widespread private use among early modern English women. Shakespeare's Cleopatra, Shakespeare's only female protagonist of color, presents a fascinating case study for the investigation of the intersections and interrelations of these issues. Her representation on stage as “doing the Egyptian” historicizes the performativity of race and gender at a time when Egyptians were becoming a cosmically performative phenomenon in early modern society.

Sarah Elizabeth Parker, University of North Carolina at Chapel Hill

Dapper Doctors: The Implications of the Early Modern Physician's Appearance

The Hippocratic corpus at several points insists that the medical practitioner must take special care with his appearance. The body's physical appearance played an important role in medicine because interpreting the body's external signs was central to the proper diagnosis of illness. The doctor was thus expected to appear healthy lest he raise doubts about his power to maintain health in his own person and therefore the health of his patients. This paper explores how Renaissance doctors responded to the Hippocratic injunction to look good just as the recuperation of Hippocrates became a fruitful point of debate. Taking Rabelais's engagement with this question in the dedicatory epistle of his *Quart Livre* as a starting point, I argue that Renaissance doctors understood appearance as an indication of health and well-being. Rather than a superficial danger, attention to appearance was a profound sign of health, spiritual responsibility, and prudence.

Genevieve Warwick, University of Glasgow

Looking in the Mirror: The Toilet of Venus in Renaissance Art

Born of the sea, the figure of Venus embodied a cultural imaginary of bathing as well as beauty. For this reason she was common to baths and fountains, where her sculptural form was multiplied by reflections in the water. The Renaissance typology of the Toilet of Venus compressed this history of Venus reflections into the motif of the mirror-as-metaphor for painting. Seated or reclining, Venus attends to her toilet with the aid of Cupid, who holds up a mirror in which the goddess sees/shows herself from another point of view. If Venus represents the concept of art as beauty, here she is painting as mise-en-abyme, the early modern image within the image. What does she/we see? Through the figure of Venus at her toilet the paper will study the idealized depiction of the female form in conjunction with textual descriptions of and prescriptions for feminine beauty in early modern Europe.
Maimonides and Leone Ebreo: Concepts of Prophecy and Creativity

The prophet and the poet attribute their creativity to divine and earthly inspiration acting on their rational and imaginative faculties to unite the Good and the Beautiful into literate images of an essential Truth. Aristotle argues that Truth is expressed through the imitation of nature wherein the artistic fidelity to the sensual world links Truth with material forms. Moses Maimonides (1135–1204) as a Talmudic-Aristotelian in the Guide of the Perplexed and Leone Ebreo (Judah Abravanel, 1460/65–ca. 1530) in the Dialogues of Love as a humanist-Platonist argued that the prophet-poet aspiring to create a more universal and complex perception of reality must rely on his intellectual and imaginative interpretation of the equivocal language of authentic prophetic expression in prior texts. The idea that prophecy and art imitate prior artistic forms and texts had a profound influence on theories of creativity in the Renaissance.

Cedric Cohen Skalli, Tel Aviv University
The Jewish Reception of Humanism and the Question of Multi-Lingualism: Isaac and Judah Abravanel

Don Isaac Abravanel (1437–1508) and Judah Abravanel (1460/65–ca. 1530) were two prominent Jewish thinkers who wrote both in the vernacular and in Hebrew. The Hebrew works of Isaac Abravanel are full of references to Spanish, Portuguese, Italian, and Latin words. Moreover, we have a letter in Portuguese, revealing that Isaac Abravanel wrote extensively in vernacular language. The case of Judah Abravanel is the opposite. His Dialoghi are written in Italian and we have a few poems in Hebrew; in both sources we encounter the same testimony of multilingualism and integration of Hebrew sources into the vernacular. Not only is multilingualism substantiated, but it is also a central part of their literary and philosophical endeavor, especially concerning their reception of Humanism and their Jewish response to it. This paper will address the question to what extent this multilingualism allowed but also limited the development of a Jewish Humanism.

Chanita R. Goodblatt, Ben-Gurion University of the Negev
Abraham Ibn Ezra and John Donne: Poet-Exegetes

By the end of the sixteenth century, Jewish literature and scholarship had become well rooted in England. As William Empson writes, the “study of Hebrew, by the way, and the existence of English Bibles with alternative in the margin, may have had influence on the capacity of English for ambiguity; …the flowering of poetry at the end of the sixteenth century corresponded with the first thorough permeation of the English language by the translated texts.” One pivotal example is Abraham Ibn Ezra (1089–1164) who, as exegete and poet, possessed a palpable presence in early modern England. This talk will demonstrate the ways in which Ibn Ezra became relevant to John Donne (1572–1631) as both poet and preacher. Such relevance highlights both the shared exegetical tradition that focused on establishing the literal meaning of the biblical text, and the corresponding development of a poetic tradition that emphasized wit and metaphorical conceit.
MEN’S BUSINESS AND WOMEN’S WORK: THE POLITICAL AND MATERIAL CULTURES OF THE STROZZI AND ALBIZZI

Organizer: Stephen J. Milner, University of Manchester
Respondent and Chair: Lawrin Armstrong, University of Toronto

Judith Bryce, University of Bristol
The Material World of Alessandra Macinghi Strozzi
Alessandra Strozzi’s letters have most commonly been exploited by researchers studying topics such as Florentine marriage strategies, the impact of exile, or women’s writing. Comparatively recently, with a surge of interest in Renaissance material cultures, it comes as no surprise to find reference to the letters in studies such as Marta Ajmar-Wollheim and Flora Dennis’s edited volume, *At Home in Renaissance Italy* or Evelyn Welch’s *Shopping in the Renaissance*. More can be done, however, to explore the material dimension of Alessandra’s experience and practices. Consequently, this paper seeks to offer a deeper contextualization of her engagement with what Alberti denigrates as “infime masseriziuole domestiche,” covering the spheres of acquisition, consumption, production, and preservation, predominantly of food and clothing. Attention will also be paid both to the home as a primary context in which daily life was experienced and material culture accumulated, deployed, or produced, and to the adjacent built environment.

Isabella Lazzarini, Università degli Studi del Molise
The Written World of Rinaldo degli Albizzi: Diplomacy, Politics, and Family Networks in the *Commissioni*
My paper will focus on a single documentary ensemble produced by Rinaldo degli Albizzi. Well-known thanks to his role in Florentine politics during the first decades of the fifteenth century, the Commissioni’s original manuscript, edited in the 1860s, collects around 1400 acts and represents the documentation produced during the fifty-two diplomatic missions undertaken by Rinaldo between 1399–1430. This kind of text is not unique in early fifteenth-century Florence, yet its exceptional nature lies in the role of the author, and in the continuity of the record keeping. Such a various range of primary sources as the Commissioni not only reveals the sheer complexity of day-to-day diplomatic practice and the multilayered political dynamics behind the diplomacy, but also offers scholars a powerful insight into the textual, linguistic, and rhetorical resources available to the early fifteenth-century Florentine elite in order to master and control their several relational networks.

Stephen J. Milner, University of Manchester
Palla Strozzi: Orator
This paper will examine Palla Strozzi’s activity as politician, diplomat, citizen, and public speaker prior to his exile from Florence in 1434. Through examining his autograph letters, diaries, and related archival material, the intention is to locate Palla more squarely within the context of the major social and political issues of the day, reconstructing his office-holding profile, his diplomatic and military activity in service of the republic, and his position in relation to Strozzi patronage networks. The recovery of his civic voice in the years prior to his expulsion throws fascinating light on his activity as a public speaker, his scribal practice, his investment in building his competency as an orator, and his research methods in collecting exemplary data and archiving and indexing correspondence.
Jasmine Lellock, University of Maryland, College Park

“Magic’s Mysteries Misled”: Magic and Spectacle in Friar Bacon and Friar Bungay

The automaton — that curious blend of living creature and machine — was a source of endless fascination for early English writers. I focus on one such extraordinary figure, Roger Bacon’s talking brazen head, as it appears in Greene’s Friar Bacon and Friar Bungay and in historical writings. The comic depiction of the automaton reveals the play’s vexed relationship with wonders; it relies upon magic’s frightening, mysterious power, while at the same time diffusing it, as when Friar Bacon promises never to practice magic again because “magic’s mysteries misled.” Greene’s automaton ultimately depicts theatrical magic as one that automates wonder, drawing attention to its artifice not to reduce its power but to magnify it. Staging such artificial wonders conveys the impossible, the incredible, or even the sublime; the magic of the play, then, is in the mystical power of the aesthetic — and specifically of spectacle — to represent the unknown and unknowable.

Joel Elliot Slotkin, Towson University

The Aesthetics of Monstrosity in Early Modern English Ballads and Sermons

This paper examines the early modern appetite for ballads featuring monsters (especially so-called monstrous births), and it analyzes the religious implications of treating these monsters as signs of God’s displeasure. Ballads simultaneously present monsters as pleasurable, wondrous spectacles and as messages from God, intended to inspire fear and repentance. Monsters thus become religious texts that are interpreted by both ballads and sermons. This raises important questions about early modern conceptions of the divine. If God is an author who communicates through monstrous representations and spectacular divine punishments, what kinds of aesthetic sensibilities does he demonstrate, and what kinds of affective responses does he expect? To what extent is the pleasure and wonder of viewing monsters, or the use of monstrous aesthetics by human authors, a part of the religious piety advocated by the ballads? More broadly, what is the relationship between affective and theological elements in early modern piety?

Christopher D’Addario, Towson University

The Mystical and the Mundane in Thomas Browne’s Late Prose

This paper will examine Thomas Browne’s investigations into the hidden signatures of the universe in his wonderfully eclectic late prose pieces. Throughout these pieces, Browne shows a fascination with mundane objects and everyday experience, even in the most remote and erudite contexts. Browne’s meticulous focus on the cording of ancient beds, for example, derives partially from his empiricist leanings. However, in converting the mysterious into the rational, Browne also makes the quotidian extraordinary and mystical. So, the cross-hatching of our veins become an expression of the miracle of human creation. Indeed, the ordinary is suffused with wonder, as Browne uncovers the surprising patterns and designs in the winter stalks of walnut trees, in the mouths of bees. In its detailed imaginings, Browne’s late prose creates a quotidian world where knowledge resides just on the edge of our vision, palpable and graspable yet ephemeral and always on the verge of dissolution.
Adele Hentsch-Massaro, Université de Genève
Echoes of Pontano in P. Summonte’s Letter to M. Michiel (1524)
An analysis of Summonte’s letter to Marcantonio Michiel will show Pontano’s role in the selection and appreciation of the works of art mentioned by Summonte himself. Notions such as “magnificence,” one of the virtues required to the prince, especially related to the great works of public utility, but also having an influence on the predilection for marble, in its quality as a long-lasting material, resemblance with the antique, importance of classical elements, and of Vitruvio’s canons: these are a few aspects that determine Summonte’s cultural background. A cornerstone of the Neapolitan humanism, undisputed master as well as a reference for Neapolitan scholars, Pontano had also a major role in the transmission of Bartolomeo Facio’s writings, whose echo appears in the elaboration of his pupil’s artistic judgments and schemes of appreciation.

John A. Nassichuk, University of Western Ontario
Pontano’s De Obedientia, 3.1–6 in the Context of Quattrocento Reflections on Marriage
The De Obedientia, one of the earliest and most important of Pontano’s civic treatises, dedicated to Roberto Sanseverino, was inspired in large part by the humanist’s reflections and political observations during the local unrest of the 1470s and constitutes as such a pragmatic guide to civic governance that remains in several ways particular to the Neapolitan regnum. Pontano nevertheless nourishes his wisdom at the fount of Greco-Latin antiquity, as he explicitly states in the treatise’s final paragraph: “nec post Senecam, Ciceronem, Aristotelem oportuisse de his aliquo modo dici...” In treating specifically of chapters 1–7 of the third book, devoted to the theme of matrimonial conduct and harmony, the present presentation shall compare Pontano’s use of these sources with that of other humanists writing on the same topic in Quattrocento Italy, most notably Francesco Barbaro (Florence) and Giannantonio Campano (Perugia/Siena).

Matthias Roick, Universität Göttingen
A Question of Character: Giovanni Pontano as a Diplomat and Moral Philosopher
Since Machiavelli’s writings, we are used to seeing politics and moral philosophy as two separate domains, both following their own logic. However, the connections between politics and moral philosophy are manifold, if complicated. In order to explore some of these connections, I propose to look at Giovanni Pontano’s activities as a diplomat and politician for the Aragonese. I will examine letters and dispatches written during the conflict between King Ferrante of Aragon and Pope Innocent VIII (1486–92) and put them into the context of his moral philosophy and astrology. As I will argue, politics is a question of character for Pontano. Accordingly, he employs the moral precepts and astrological knowledge of his Latin treatises in his daily political activities. Vice versa, these activities (mainly expressed in Italian) inform the writing of his treatises.
SHAPING CIVILITY IN EARLY MODERN ITALIAN CULTURE II

Organizer: Andrea Baldi, Rutgers University
Chair: Jennifer Mara DeSilva, Ball State University

Jessica Goethals, New York University
Il bel vivere allora si summerse: Civility after the Sack

The 1527 Sack of Rome dealt a mighty blow to Italian political stability and cultural hegemony. Faced with ravaged cities, dispersed artistic and literary communities, and tormented populaces, coupled with the presence of “barbarian hordes” up and down the peninsula, it was easy for civility to seem something of the past. Adding insult to injury, some Spaniards, most notably imperial secretary Alfonso de Valdés in his Diálogo de las cosas acaecidas en Roma, claimed that Spain would now assume the spiritual and cultural prominence once enjoyed by Italy. This paper argues that Italian literary figures rebuffed these external attacks and sought to reestablish Italian predominance as a civilizing force through discourses of cultural renovatio. Looking specifically at texts by Castiglione, Ariosto, Luigi and Francesco Guicciardini, Speroni, Aretino, and Vasari, I illustrate that discussions of the Sack and its consequences prompt newly buttressed definitions of uniquely Italian civility, virtù, and “ozio con dignità.”

Megan K. Williams, University of Groningen
Rats or Curial Fat-Cats?: A Sixteenth-Century Defense of Roman Hospitality and Civility

One afternoon in 1536 Cardinal Lorenzo Campeggio arrived at his Transtiberine gardens to find that rampant rats had gnawed through more than 1,500 of his prized artichoke-thistles (cardì) — when braised, a Roman delicacy. Given the cardinal’s rather straitened finances, such horticultural devastation impaired his ability to entertain as befitted his status. His clients made light of the event by establishing a mock legal tribunal to evict the rats. In response, papal diplomat Girolamo Rorario, best known for his later treatise on animal rationality, defended not only the rats, to whom he gave voice and thereby access to the civil world, but also the principle that the cardinal’s domus should offer hospitality and civil refuge to the honest and erudite. This paper will read Rorario’s impassioned defense of the rats (a pamphlet published in 1548) and related writings in light of contemporary debates on Renaissance hospitality and the construction of civility.

Patricia Lyn Richards, Kenyon College
The Galateo’s Comic Key to Civility

This paper analyzes passages of Della Casa’s Galateo, which express the efficacy of humor in the cultivation of courteous behavior. Della Casa makes lexical, syntactic, and tonal choices that entertain the reader with surprise and reason for laughter. He offers the reader highly effective, indelible comic images of behavior to laugh at — and eschew. These humorous characterizations have perhaps obscured the serious philosophical foundations of Aristotelian and Neoplatonic thought that underpin the Galateo. The wide range of prose styles that Della Casa crafted may also have hidden the cohesion underlying the conception of civility expressed in the work. The comic mask that Della Casa created for Polykleitos, with his Canon of beauty based on rational proportion, and leading to virtuous action, covers the Galateo’s serious intent beneath a humorous surface. This paper draws the connection between the comic depiction and serious aim of Della Casa’s “manual” for civil behavior.
Koen Johan Vermeir, Centre National de la Recherche Scientifique
Kinds of Wonder: The Epistemology of Baroque Religious Festivals
In 1625 at the Jesuit college in Heiligenstadt, a religious festival was conducted in honor of Johann Schweikhard, the visiting Elector-Archbishop of Mainz. Much care was taken of the elaboration, and a play full of allegories, moving scenery, and fireworks was arranged. The spectacle was so extraordinary that it was rumored about that black magic was involved. The distinguished visitors were only reassured after the hidden machinery behind the tricks was shown to them. These mechanical inventions had been constructed by the young Athanasius Kircher, and his skills won him the archbishop’s patronage, which would be the springboard to Kircher’s brilliant career. This paper will discuss techniques of creating technical wonders at baroque festivals, their play of veiling and unveiling, as well as their epistemological importance. In particular, I will compare the sense of wonder evoked at these spectacles with other kinds of wonder created in a secular context.

Anne-Françoise Morel, University of Ghent
Spectacle of Solitude: The Foundation of the “Désert of the Discalced Carmelites of Marlagne”
In 1619 Thomas de Jésus established a convent of the discalced Carmelites in the Southern Netherlands. The archdukes Albrecht and Isabella supplied grounds, funding, and commissioned their portraits by Vaenius for the chapel’s altarpiece. The first stone of the convent was laid by the royal benefactors. This ceremony was surrounded by necessary pomp. The whole setting had to mark the Catholic propaganda and Reformation conducted by the archdukes through the creation of places of worship. This festive exuberance seems contradictory with the ideals of a remote, frugal, and spiritual life aimed at by the discalced Carmelites, which are described in two early seventeenth-century monastic texts praising Marlagne. Nature is put forward as a stage for devotion and personal reformation. This paper confronts how magnificence and austerity come together in Baroque spirituality and are staged as a result of crossing cultural ideals: the court, the orders, reformation and religious propaganda.

Nancy Kay, Merrimack College
Sacra Conversazione: Eavesdropping on the Saints on the Hundred-Year Jubilee of Antwerp’s Return to Catholicism
In 1685, the city of Antwerp celebrated with all the spectacle of a typical Baroque festival the centennial jubilee of the restoration of the Catholic faith. This paper focuses on three important features that distinguish the artistic program of this particular event. First, the festival decorations incorporated an unprecedented number of existing permanent sculptures into a series of temporary triumphal arches. Second, hundreds of figures were given an actual voice through accompanying Latin chronograms written in first person. Saints and ancient rulers alike thus rejoiced that the triumph of the Catholic faith included the restoration of sacred images. Finally, these words worked together with formal aspects of the depicted figures to create a virtual sacred conversation that echoed not only throughout the streets and squares of Antwerp, but also into eternity. In many respects this conversation continued without interruption until 1793, when the city suffered its second major wave of iconoclasm.
Emblematics flourished as a literary form in sixteenth-century Italy, and in its fusion of text and image established a complex dynamics of signification. Some emblems treat their tasks openly — Alciati employs containers such as scrolls and crests in his pictorial stagings and frequently calls out his literal subjects as indexes or signs — but a fuller treatment of the emblematic mode of signification is to be found in the theoretical literature that flourished in tandem, by Torquato Tasso, Paolo Giovio, Scipione Ammirato, and others. How do these dialogues propose that the emblem and *impresa* operate? How do they propose that we read them? What theories of language arise in their theorization? Equally important is the translation of this meaning-making into other genres, more strictly visual or verbal. The emphasis on the mode of construction will afford a greater critical understanding of the position emblematics occupied in its contemporary literary panorama.

**THE RENAISSANCE IN THE WORLD**

Isabelle Duceux, *Boston College*

Humanist References in Early Seventeenth-Century China Jesuit Treatises

The study of the transmission of Renaissance culture in seventeenth-century China has been well documented, especially in the second part of the twentieth century. During the last three decades, scholars have started to pay closer attention to the diffusion of Western works through translations. Much has been written on the diffusion of Western sciences into China, especially of mathematics, astronomy, and cartography. Yet, despite the importance of the Jesuits’ philosophical treatises for the understanding of the encounter between the West and China, they have received far less attention and are accordingly much less well understood. In this paper, I will examine humanist references interspersed in several treatises written in China by Jesuit missionaries in the first part of the seventeenth century and will specifically consider why the missionaries chose these specific references and what reactions did they expect from Chinese scholars.
Pietro Daniel Omodeo, Max Planck Institute for the History of Science

New “Worlds” in the Renaissance: Anton Francesco Doni and Giordano Bruno

The Renaissance concept of “world” underwent a semantic shift from a Ptolemaic-Aristotelian (“cosmos”) and a Neoplatonic framework (“ontological dimension”) to a cosmological meaning (“planet”) and a skeptic-literary one (“realm of imagination”). On one hand, Doni derives from St. Paul and Erasmus the idea that the world is ruled by universal folly and employs the Neoplatonic theme of micro- and macro-cosmos to describe a plurality of fantastic dimensions. Yet his flight from reality displays also utopian elements. On the other hand, Bruno expects the rise of a new age restoring ancient natural and rational wisdom. The knowledge about the uncountable plurality of inhabited worlds in a boundless universe frees man from contingencies, makes his position in the universe relative, and undermines tradition and authorities.

Georg L.K.A. Christ, Universität Heidelberg

Portuguese Supremacy or Self-Fulfilling Crisis? News on the Portuguese and Perception in Venice (1503–04)

It is a well-known trope that the new Portuguese maritime route to India harmed Venetian trade. Although this view has been questioned for the long run, it seems to have been widely accepted for the short run. I will argue that it was even in the short run not so much the activity of the Portuguese but the news about them that harmed Venetian trade. I will investigate how news of the fourth Portuguese Armada to India (led by Vasco da Gama) affected trade with Alexandria in 1503–04. Although Venetian letters from the Levant clearly indicated that pepper was readily available, Venetian merchants believed it was not and reallocated their investments accordingly. As a result, little to no funds arrived in Alexandria to purchase the available spices. Thus the fact that little to no spices did arrive in Venice occurred without an actual lack of spices in Alexandria.

PROPHECY, PROPHETS, AND SAINTS

Chair: Ruth S. Noyes, The Johns Hopkins University

Julia Lauren Miglets, Northwestern University

Saintly Social Networking: The Politics of Saint-Making in Early Renaissance Italy

At the time of her death in 1399, Maria Sturion had few claims to sanctity. But according to her hagiographer, she self-consciously emulated Catherine of Siena, even commissioning an image of herself offering her heart to Christ. And despite her dearth of miracles, her vita claims that around the time of her death she appeared in saintly glory to a select number of her followers. Through these episodes, Maria became part of a social network which aligned her with an established saint and with a select cohort of reputable laypeople who could vouch for her saintly reputation. This paper will argue that aspiring holy matrons like Maria used these social networks as a way to claim legitimacy for their otherwise mediocre sanctity. By aligning themselves with a prominent saint of the past and with their contemporaries, they claimed vicariously the authority necessary to substantiate their own claims to sanctity.
Jon Balserak, *University of Bristol*

Maneuvering for Change: Ulrich Zwingli, Johannes Oecolampadius, and Other Sixteenth-Century Swiss Thinkers on Prophecy

The word *prophet* has meant different things to different eras within Christendom. Occasions when its meaning has changed, or older views on it have been revived, mark particularly interesting periods for the historian to study. One such occasion is found in the early-to-mid 1500s when a number of Swiss theologians (for example Ulrich Zwingli, Johannes Oecolampadius, Theodore Bibliander) began writing on prophecy. These thinkers were all humanists, competent (in some cases, expert) in Hebrew and Greek, in ancient ecclesiastical and classical authors, and in medieval Jewish exegesis. They were reformers in their cities. They believed that prophets existed in their own day and in some cases identified themselves as prophets. Their views on prophecy were not utterly unique, but were novel and enormously influential in the Swiss territories and beyond. The paper’s ultimate aim is to ask why these thinkers came to the conclusions they did on this subject.

Shannon Miller, *Temple University*

Prophetic Temporality and the Material Text: Eleanor Davies’s Manuscript Manupulations

Eleanor Davies’s prophetic career began in 1625 after a voice announced she was Daniel, and that the world would end in 1644. When Davies’s predicted apocalypse didn’t materialize, she addressed this problem by manipulating her own published tracts. She extensively commented on as well as gathered and bound them in a sammelband, and following 1644, she substituted Daniel with Ezekiel as her primary prophetic influence. This shift deemphasizes the dating of the apocalypse and acts of counting that dominate the Book of Daniel. She combines this with manual manipulation of her tracts, excising text, removing pages, gathering specific Ezekiel tracts together in the volume, and hand-cancelling portions of tracts that emphasize time or the dating of the apocalypse. Davies’s active use of her “hand” allows her to rewrite her relation to Daniel, reworking the central image of writing on the wall to substantiate her prophetic authority in the late 1640s.

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**Suite 175**

**THE DEVIL AND DISEASE**

**Organizer:** Deborah N. Losse, *Arizona State University*

**Chair:** Martha Diede, *Northwest University*

Deborah N. Losse, *Arizona State University*

Cannibalism and Syphilis in the Context of Religious Controversy

As the pandemic of syphilis spread following the return of Columbus’s crew to Europe, textual and visual representations of suffering syphilitics become rooted in the literary works of sixteenth-century humanists. What this paper will endeavor to show is that syphilis and cannibalism — markers of the exploration of the New World — become signs for exploring the thornier issues of religious controversy. The Protestant Jean de Léry’s description of the disputes between Calvinist ministers and the Catholics accompanying Villegagnon leads to blending the image of cannibalism with the theory of transubstantiation. Narratives coming back from the New World of the “paillardise” and “luxure” — wantonness — of the indigenous populations became intertwined with the hyperbolic language of Protestants and Catholics alike in accusing their enemies of excesses, whether of a sexual or gastronomic nature. Spiritual and carnal corruption had rendered the kingdom sick.
Brenton Hobart, *Harvard University*

**Plague, the Devil, and Ambroise Paré**

In his *Traicté de la peste* (1568), Ambroise Paré claims that the plague is caused in the human body through a perturbation of the humors, namely “melancolie,” which in turn “infects the blood.” In this paper, I would like to argue that some of the treatise’s descriptive imagery coincides with Martin Luther’s standpoint that “the forces of evil bring all sadness, epidemics and melancholy.” Paré’s description of the plague’s terrestrial cause seems to reemploy popular artistic imagery of the Mouth of Hell (vomiting a range of vermin or pests). Other descriptions, such as those of victims in agony, prefigure imagery of the Witch in rapid development in the latter half of the sixteenth century. And still other descriptions, which underline “troubles” during the Wars of Religion, paint an image of God’s Broken Covenant, as it is described in the book of Genesis.

Richard E. Keatley, *Georgia State University*

**Living with La Pierre: Montaigne's Philosophy and Rhetoric Regarding his Kidney Stones**

After being struck with “the worst of all sicknesses, the most sudden and most painful, the most mortal and incurable,” Montaigne learns to “accommodate himself” to his suffering, “enter(ing) in to composition with his colicky way of living.” Amid these two moments, of realization and cohabitation, Montaigne conducts his famous journey to Italy, France, and Switzerland, where he manages and experiments with his disease during his visits to numerous thermal baths. The medical register of the *Journal de voyage* provides valuable insight into the Montaigne’s method for managing physical and moral suffering and their relationship to enjoyment. These ideas, central to the *Essays*, also relate to Montaigne’s increasingly experimental writing style. In this paper I will analyze the relationship between Montaigne’s dilettante experimentalism in the baths of Europe, and the philosophy and compositional style of the *Essays*.

**HUMANIST CULTURE IN ENGLAND**

*Grand Hyatt*

*First Floor, Suite 183*

*Chair: Catherine H. Lusheck, University of San Francisco*

Kent R. Lehnhofer, *Chapman University*

**The Shifting Meaning of Poetry in Sidney's Apology for Poetry**

Sir Philip Sidney’s *Apology for Poetry* is regularly read and taught as a stirring defense of the literary arts. Yet the popularity and value of Sidney’s treatise has little to do with its reason or logic, for the essay is both contradictory and incoherent. In what follows, I show this to be so by demonstrating how Sidney continually shifts his definition of “poetry” over the course of the *Apology*. In Sidney’s hands, the category proves extremely elastic, expanding and contracting without warning. By attending to the how and the why of Sidney’s telescoping taxonomy, we begin to see more clearly what is at stake in the centuries-old debate about poetry. We also begin to appreciate how hard it is to defend literature when one subscribes to a set of moral absolutes. Within a metaphysical framework, it is virtually impossible to mount a compelling defense of poetry.
Maryanne Cline Horowitz, Occidental College
Display of Collections in the 1610s in King James I’s Great Britain
In England of the 1610s, there was a vogue for symmetry and order in the arrangement of collections. John Speed’s collection of maps of Ireland, Scotland, and England (including Wales) through repetitive decorative motifs presented the unity of The Theater of the Empire of Great Britaine…, 1611. Likewise, the “portrait” set created in 1616 as a frieze decor of the upper horseshoe-shaped room of the Bodleian Library, Oxford University, through a repetitive rhythm of size, symmetry, and décor, presented the university’s heritage in the liberal arts, medicine, law, and theology. The frieze under which scholars have studied cues key texts (both ancient and modern) in the Duke Humphrey Library. The title page of John Speed wherein the arches carry Britannia personified is a visual cue to decorative triumphal arches designed for James to walk through at his English coronation in 1603.

Hui-chu Yu, Southern Taiwan University
Mary Astell’s Philosophy and Feminist Theology
In contrast to early modern female prophets who delivered prophecies in trance, women philosophers mark women’s capabilities for rational reasoning from various aspects such as atomistic materialism and Neoplatonic metaphysics. This article aims to examine Mary Astell’s philosophy of religion, which is formulated most promiscuously in Letters Concerning the Love of God and The Christian Religion as Professed by a Daughter of the Church of England. The two works will be scrutinized to illustrate how she utilizes Cartesian epistemology to argue for the right ways to perceive the existence of God, the nature of the soul, the essence of rationality both in the spheres of philosophy and religion. In addition, this present study will further explicate how her philosophy of religion contributes to feminist theology.

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RAMPANT: HERALDRY AND EARLY MODERN STATE FORMATION

Organizer and Chair: Luc L. D. Duerloo, Universiteit Antwerpen
Respondent: D’Arcy J. D. Boulton, University of Notre Dame

Laurent Hablot, University of Poitiers
Emblematic Bearers and State Formation at the End of the Middle Ages
Different systems of display came to complete heraldry in the fifteenth century. Badges appeared alongside coats of arms, coronets, and crested helmets. These personal emblems of princes are sometimes shared with their entourage, allies, or soldiers, who — at court as well as in war — adopted uniform dress in the colors of the prince, a visual sign of the control that he exercised. The same period sees the development of national signs, crosses, and battle cries that foster the awareness of fighting for one’s country. Finally, the heraldic discourse — increasingly controlled by the prince — elaborates combinations of quarterings that evoke dynastic legitimacy, possessions, and pretentions. The whole of these semiotic formulas is exploited in all European courts of the late Middle Ages to sustain the formation of the state.
Steven Thiry, University of Antwerp
“Touched in her honour”: Mary Stuart, the Elizabethan Throne, and Heraldic Usurpation

The importance of symbolic imagery in the construction of rulers’ authority is well known. This paper argues that the regal heraldic patrimony was the best instrument to visualize the abstract idea of the state or the “political body.” As a result, early modern rulers were anxious to safeguard a monopoly on their heraldic imagery. The usurpation of armorial bearings undermined the very essence of one’s political rule. This is best illustrated by the case of the usurpation of the arms of England in the name of the French dauphin and Mary, Queen of Scots. Assuming the English royal style and arms in public ritual and daily politics unleashed a diplomatic controversy that stood in a long tradition of rival claims and heraldic appropriation. The heraldic charge was one of the main causes that brought France and the Elizabethan state again to the brink of war.

Torgeir Melsaeter, University of Antwerp
Strategies in the Display of Papal Para-Heraldic Signs in Early Modern Rome

The symbols of the papal coats of arms played an important role in early modern Rome in order to send messages that could support the pope and his family in building up their power in the local-dynastic, regional-political, and universal-religious levels. Simultaneously these visual elements were appropriated by people outside of the papal-familial circle and used for sending positive or negative messages in order to either gain the grace of their owners, or to harm them. Papal (para-)heraldic symbols could be connected to the representation of the pope and his family. They were the most personal symbols of their owners and therefore unique instruments for sending messages. The dynamic character of these signs enabled their successful integration, both visual and written, into several media of art, architecture, and literature. The display of (para-)heraldic elements was never coincidental, however, and followed precise and carefully scripted strategies.
Stefania Gargioni, University of Kent
The Construction of the Foreign Queen’s Identity: Catherine and Marie de’ Medici at the French Court
My proposal focuses on the construction of foreign queens’ identity, and in particular of the Medici Dynasty, at the French Court in the late sixteenth and mid-seventeenth centuries. I would particularly like to dwell on the figures of Catherine and Marie de’ Medici, both queens, regents, and queen mothers who thanks to their Italian upbringing, introduced a way of managing the power that had some characteristics that were common to the two queens, for example, the policy of “patronage” in order to restore prestige to the monarchy in times of great political difficulties. The two sovereigns were very careful about the upbringing of their children and were also associated with the fierce campaign that all political parties made against them. A campaign that, if from one side fed on anti-Italian feelings, from the other was the basis for the campaign against the queens of foreign origin in France.

David Taylor, Scottish National Portrait Gallery
During the republican Commonwealth and Protectorate that followed the English Civil Wars, members of the British royal family and their court exiled themselves to continental Europe. The Hague, the home of Mary Stuart, Princess of Orange, as well as the seat of the Dutch Republic’s government, was visited on several occasions by her brother Charles II, becoming a center for royalist activities. The Stuarts and their courtiers sat for portrait painters who trained with or worked in the style of the great Flemish painter Sir Anthony van Dyck, Principal Painter to the late Charles I. This paper will explore how these painters, in particular Adriaen Hanneman and Gerrit van Honthorst, referenced the older artist’s portraiture in their own work, and to what extent an apparent sentimentality for the “look” of the previous reign provided an important and powerful visual security in displaying continuity during a period of political uncertainty.

Lisa M. S. Skogh, Stockholm University
The Power of Fragility: Hedwig Eleonora of Schleswig-Holstein-Gottorp and Constructing Identity at the Swedish Court
Hedwig Eleonora (1636–1715), Queen of Sweden, was born at the culturally sophisticated court in Gottorp. Her marriage to the Swedish king was a political strategy, as well as a cultural and ideological strategy, since Sweden had a new dynasty that in part was foreign (Pfalz-Zweibrücken). Throughout her new life in Sweden, Hedwig Eleonora used continental patronage traditions in order to secure political power. I will argue that all of Hedwig Eleonora’s collected efforts were focused on her roles in representing foreign courtly ideals and using these skills to create the identity of a new dynasty. At a time of fragility this was a source of power. This is analyzed through her collections of books, letters, and portraiture. Her activities concern both forming identities for herself, but also the new dynasty that her son was to represent as well as the legacy of her late husband.
Ciriaco d’Ancona as a Draftsman of Antiquities in Greece and His Influence on Renaissance Art

Ciriaco d’Ancona’s practice of drawing the antiquities he saw during his travels in Greece in his notebooks and distributing copies among friends is well known. But while important studies of individual drawings have been undertaken, much work remains to be done regarding Ciriaco’s method, the drawings as a whole, and their importance for Renaissance visual culture. Using key examples from a comprehensive survey of the surviving material, this paper will examine what Ciriaco saw and chose to depict in Greece, how he conceived his representations and incorporated them within his larger work, and how his approach differed from that of his followers. Furthermore, I will consider Ciriaco’s influence on Renaissance art and artists by identifying a number of Greek motifs that found their way into the all’antica imagery of the Quattrocento and Cinquecento through the circulation of drawings by or after Ciriaco.

Stefano G. Casu, Marist College, Istituto Lorenzo de’ Medici

Antiquarian Drawings from Ciriaco’s Cycladic Diary

The paper deals with one of the largest groups of drawings by Ciriaco d’Ancona, gathered during his travels in the Cyclades in 1445. The original section of the Commentaria is lost, but it is possible to find copies of these drawings in two manuscripts: Vat. Lat. 5252 and Clm 716. The first one, written by Pietro Delfino, includes a partial copy of original traveling notes and drawings by Ciriaco that belonged to Matteo de’ Pasti in Rimini; the codex in the Bayerische Staatsbibliothek of Munich is an antiquarian miscellany gathered by Hartmann Schedel. While the texts have been published by Edward Bodnar, the images of these manuscripts still need to be properly studied. The aim of this paper is to analyze the diffusion of this group of Ciriaco’s drawings in Italy and Europe, in order to assess its influence among Renaissance artists and scholars.

Dario Donetti, Scuola Normale Superiore di Pisa

Giuliano da Sangallo’s Greek Antiquities after Ciriaco d’Ancona and an Unattributed Drawing in the Uffizi

Two pages of the Codex Barberinianus, on the recto and the verso, are full of figures and portions of texts from a now-lost exemplar of the Commentaria by Ciriaco d’Ancona (Brown-Kleiner, 1983). The copies of the drawings of ancient Greek architecture and antiquities are by the hand of Giuliano da Sangallo, while the beautiful cancelleresca calligraphy of the Latin annotations could be by his son Francesco, a sculptor and architect with some literary ambitions. A sheet in the Uffizi, still unattributed, depicting a reconstruction of the Mausoleum of Halicarnassus according to Pliny’s description, has an inscription “ex Pliniano codice vetustissimo in Bibliotheca Vaticana” in the same calligraphy, and could shed light on the relationship between Giuliano and the antique through Ciriaco d’Ancona.
PUBLIC ART AND CONTESTED SPACES IN EARLY MODERN ITALY I: SACRED AND COMMUNAL SPACES: PISA, SIENA, AND VENICE

Sponsor: Italian Art Society

Organizer and Chair: Felicia M. Else, Gettysburg College

Jean Cadogan, Trinity College

Urban Saints in Trecento Pisa: Murals of the Life of St. Rainerius in the Camposanto

The murals of the life of St. Rainerius (1117—60) in the Camposanto in Pisa, begun by Andrea da Firenze about 1377 and completed by Antonio Veneziano in 1384–86, present a new view of sainthood compared to the murals of Lives of the Hermit Saints painted some fifty years before. While the latter reflect aspects of Dominican piety shared by the clerical elite in Pisa during the early Trecento, the former promote the urban, secular life of a local saint. Using unpublished eighteenth-century drawings of the murals, I will present a more precise reading of the murals than has been possible. I also propose that the murals were part of a campaign during the signoria of Pietro Gambacorta (1369–92) to reclaim the Camposanto as a communal space. Their imagery celebrates Pisa as a locus of sacred and secular activity that promised material and spiritual wealth for all its citizens.

Daniele Rivoletti, Scuola Normale Superiore Pisa

Pinturicchio’s Crowning of Pius III: The Interests of a Family in a Republican Context

How can a work for a private patron subtly manipulate public values? In about 1503, the Piccolomini family commissioned Pinturicchio to create a fresco in the Sienese cathedral, depicting the papal crowning of Francesco Todeschini Piccolomini, alias Pius III: a private commission (as coats of arm show) for a public place (the cathedral’s nave). Curiously, out of the flat surface of the fresco rises a sculpted element: the pope, created in stucco. Several aspects of fifteenth-century Sienese public life help explain such a detail: in a politically difficult time, paintings in the Public Palace and sacre rappresentazioni often portrayed the pope as a defensor civitatis, essential to the survival of the republic. Pinturicchio’s formal choice seems to shrewdly allude to that: since the republican balance prevented them from doing explicitly, the Piccolomini circuitously tried to exploit public values in a public place for the rise of their family.

Christine Scippa Bhasin, Northwestern University

Public Theater in “Cloistered” Environs

Post-Trent, public activity in the parlatorio of Venetian convents was regulated by not one, but two bodies of oversight: the religious office of the Venetian patriarch and the state-sponsored Provveditori Sopra Monasteri. Frequent visitations by both have left us with records of the nuns’ activities throughout the seventeenth century. Public performances of plays in the convent parlatorio are mentioned not only in visitors’ records, but in prohibitions, licenses, and the dedicatory prefaces to plays published throughout the Veneto. This paper explores the highly contested space of the convent parlor as the perfect, if incongruous, setting for the practice of theater — an art form in which women were still largely absent as players on Italy’s professional and court stages. In presenting the “cloistered” nun-as-actress before a diverse, public audience, this essay invites a reconceptualization of the space of theatrical production and reception in the early modern period.
THE LIMITS OF IDENTITY I: TRADE AND COMMUNITY MEMBERSHIP IN THE MEDITERRANEAN

Organizers: Corey Tazzara, University of Chicago; Jeffrey Miner, Stanford University
Chair: Francesca Trivellato, Yale University

Jessica Lillian Goldberg, University of Pennsylvania
The Local and the Foreigner: Identity among the Merchants of the Cairo Geniza
In the Islamic Mediterranean of the eleventh century, merchants were not organized into formal groups of affiliation. Yet questions of belonging and identity were central to the merchants of the Cairo Geniza, and their success depended as much on their status as locals, and the formal and informal privileges of localism, as it did on their cosmopolitan connections. Despite a tendency to think of Jewish merchants as a group defined by cohesion based on shared religious identity, closer study shows that success and status was based on local standing, and the access it gave a merchant to regional commodities, credit, and port privileges in the market where he made his home. Such identity and privilege were not automatic or gained through registration of residence with the state or gaining access to group prerogatives, but created through ties of patronage, knowledge, and affiliation built up over a lifetime.

Jeffrey Miner, Stanford University
A Case of Rejected Identity? Citizenship and Community in the Genoese Mediterranean
Studies of identity in the Mediterranean have often focused on goods, ideas, and people who crossed religious boundaries. However, religion was not the only marker of difference in the Mediterranean. This paper takes a case of disputed identity from Genoa in the 1390s to explore the changing role of citizenship and other legal statuses in Mediterranean trade. Since at least the twelfth century, legal privileges marked out Italians as a distinctive trading group. Genoa, too, organized long-distance trade around formal grants of protection, tax exemptions, and other advantages to the citizens as a whole. This form of trading placed a premium on belonging to the community, driving claims to inclusion in (or exclusion from) the Genoese nation. This paper will demonstrate the enduring importance of legal statuses in the creation and policing of community boundaries at the opening of the early modern period.

Alejandro García Montón, European University Institute
Identity Matters: Economic and Political Performance of a Genoese Network: Lima, Madrid, and Genoa
The role played by identity has been frequently underestimated in traditional narratives of “Genoese capitalism” in the early modern period. The Genoese elite used their ties to the Hispanic patronage system as well as to the Republic of Genoa as a platform for their promotion in the markets. Use of a double-faced identity was key to their access to institutional resources and their participation in both Genoese and Hispanic networks. This paper sheds light on the role of identity on the economic performance of the Genoese elite, taking the case of Domenico Grillo, a seventeenth-century figure, to examine Genoese identity in multiplex contexts — Lima, the Hapsburg court, and the Republic of Genoa. Commerce based in this system of double identity was vulnerable to interstate tension, however, and declined precisely because it was contested in both Genoese and Hispanic political spaces.
Elizabeth Patten, *The Johns Hopkins University*

**Envisioned Exile: Autobiographical Introspection and Intertextual Dialogue in Dorothy Arundell's Biography of Father John Cornelius**

Soon after her 1598 entry into the new Abbey of the Glorious Assumption of Our Lady in Brussels, Dorothy Arundell (1559/60–1613), of Lanherne, Cornwall, wrote a biography of her martyred priest and spiritual confessor, John Cornelius. Although the manuscript is currently missing from Jesuit archives, I have partially reconstructed it based on contemporary citations. Recovered portions include her autobiographical account of a plan she and Cornelius formulated prior to his arrest, that after his death she would leave England to join the relocated Bridgettines of Syon Abbey. His letters from prison confirming this plan are still extant and enter into dialogue with Arundell’s later retrospective account. I contextualize this dialogue with early records from the Brussels convent Arundell eventually chose to enter, which she had helped to found; its later history; archival records and oral history from Cornwall and Dorset; and contemporary accounts by historians of the English mission.

Karen Nelson, *University of Maryland, College Park*

**War and Exile: Epic Representations of Early Modern Women**

How do sixteenth-century epics from Europe and Asia represent early modern women’s experiences with war? When compared with historical records, what do they preserve and elide? How do artistic works mediate war’s violence and displacements? By placing female characters in European epics alongside graphic depictions of women that accompanied Mughal and Chinese epics of the sixteenth and seventeenth centuries, generic conventions of representation emerge. In epic, women operate as inspiration and justification for quests, battles, and territorial disputes; noble women often own property and land, and their capture and forced marriage in the course of siege figures anxieties around those transfers of power. Epic offers huge battle scenes with support systems and daily routines absent; its focus upon knights and ladies individually or in paired groupings traversing the landscapes of exile in generic travels erases the lived experience of men and women at war.

Ann M. Crabb, *James Madison University*

**Staying Behind in Fifteenth-Century Florence: Alessandra Macigni Strozzi’s Correspondence with Her Exiled Sons, 1445–70**

Although women in fifteenth-century Florence were rarely politically active enough to be exiled in their own name, exile nonetheless left them an important role. Their dowries could not be confiscated for the debts that resulted from exile, allowing them to support the family, and, resident in Florence, they could try to improve their male relatives’ political position. Alessandra Macigni Strozzi’s husband died soon after his exile by the Medici, and her sons also had to leave Florence. Her letters to her sons over a period of twenty-five years document her efforts on their behalf: establishing them in merchant careers, arranging marriages to Florentine women, and observing the Medicean political scene, looking for opportunities in an ultimately successful quest to end the exile. By staying behind, Alessandra assured that her sons maintained their Florentine identity.
Giovanni Pontano developed in his treatises a theory of “humor,” if we can use this neologism, which he illustrated in his dialogues and poetry. To define the perfect language Pontano uses antic and contemporary examples to build in the Aristotelian way the medietas he is looking for, between vice and virtue. Regarding especially comic language, which expresses itself in jokes according to Pontano, it has to be a medietas between scurrilitas and rusticitas. That is why his accurate readings of Plautus and Martial are very important, and we are setting out to give a picture of how he uses imitation to build his identity. Furthermore we intend to compare Pontano’s use to that of Niccolo Perrotti (his exact contemporary) in his Cornucopiae, the first humanistic commentary on Martial.

David Andrew Porter, University of Cambridge, Clare College
“Quis leget haec?”: Neo-Latin Programmatic Satires
Horace Serm. II.1, Juvenal 1 and Persius 1 are related compositions: they all give an account of their genre, state their author’s intentions, set the tone, and define their author’s relationship to his satirical predecessors. When Neo-Latin poets wrote satires, they often wrote programmatic statements using these three poems as models. Examining satires from a range of poets, e.g. Francesco Filelfo, Giovanni Carrara, Petrus Montanus, Thomas Naogeorg, and Marc-Antoine Muret, I will look at how Neo-Latin satirists created their own personal styles of satire by picking up and reweaving different threads from the Roman poets. I will show how humanist poets drew a medley of generic strategies from the three source poems, and answer to what extent the Roman poets served as distinct generic models as well as to what extent they served as a common stream to be followed or deviated from according to the poet’s need.

Ricardo da Cunha Lima, University of São Paulo
The Interpretation of Intertextuality in the Neo-Latin Poetic Works of Antonio de Gouveia
During his stay in Lyon, France, between 1538 and 1541, the Portuguese humanist Antonio de Gouveia published two poetic volumes written in Latin, entitled Epigrammaton Libri Duo and Epigrammata; eiusdem Epistolae quattuor. This Neo-Latin work is composed, as the title announces, by 158 different epigrams, and four elegiac letters that closely imitate Ovid’s Heroides. As with all Renaissance poems written in Latin, intertextuality, resulting from the imitation of ancient authors, is fully disseminated in hypertext. This paper intends to demonstrate that not only is the analysis of allusive passages important to reveal other layers of meaning in the modern text, but that sometimes, without the recognition of an allusion, the first meaning of a poem is lost. To do this, I will show and interpret three excerpts that present different levels of intertextuality.

Isabella Walser, Universität Innsbruck
The Political Novel in the Habsburg Empire: A. W. Ertl’s Austriana regina Arabiae
The Neo-Latin novel plays a prominent role in the Habsburg Empire as a means of transporting political issues. It mainly deals with the question of unification and national identity in the multi-ethnic state. One of the most influential novels of the seventeenth and eighteenth centuries is Austriana regina Arabiae by A. W. Ertl. It focuses on the contemporary political conflicts at the time of the Battle of Vienna
in 1683. Austria (Austria), the queen of Arabia (the Habsburg Empire), and her husband Aurindus (the Holy Roman Empire), have to fight Altomira and Tigrana, both queens of Babylonia (France), and their ally Torvan, the king of India (the Ottoman Empire). In the course of his narration, Ertl clearly shows influence of one of the most popular novels of Renaissance literature: John Barclay’s Argenis. For a better understanding of Ertl we cannot but consider the striking similarities between the two novels.

20107
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Representations of Africans and Asians in European Art I

Organizers: Paul H. D. Kaplan, SUNY, Purchase College; Shelley Perlove, University of Michigan, Dearborn
Chair: Paul H. D. Kaplan, SUNY, Purchase College
Respondent: Rebecca Brienen, University of Miami

Antonio Rueda, Tulane University
The Representation of the Black Slave in Seventeenth-Century Seville
In early seventeenth century, the city of Seville was the economic center of the Spanish Atlantic Empire and one of the biggest slave markets in Europe. When Cervantes wrote his works set in Seville in late 1590s, the number of Blacks in the city had reached its peak. Later, Velázquez, during his Sevillian period, painted Supper at Emmaus (1617) where we see a young woman of African origin in a kitchen with a painting of Jesus and his disciples at Emmaus. Finally, in Three boys (1670), Murillo, another Sevillian painter, depicts a black servant boy asking for food in the street. I intend to examine how the representation of African slaves in these three authors is connected by a shared urban space and a progressive construction of the black.

Anne Marie Eze, Isabella Stewart Gardner Museum
Doge Pasquale Cicogna’s Commission to Tommaso Morosini
London, British Library, Add. MS. 20916, fol. 22 is a single vellum leaf decorated with a full-page miniature of an African man before a vision of female personifications of Venice as Justice and Truth. Identified as the frontispiece from the commissione of Doge Pasquale Cicogna to Tommaso Morosini as capitano and podestà of Crema in 1587, it has been suggested that the African man, or moro, was intended as a pun on the governor’s surname. Since the book’s recipient was responsible for commissioning its decoration, this paper uses details of Tommaso Morosini’s life, taken from archival documents, to propose that the image, which is unique in the context of commissioni, was inspired by an individual in the Morosini family household. In doing so, the paper will reflect on the African presence in Cinquecento Venice and its manifestation in art of the period.

Shelley Perlove, University of Michigan, Dearborn
Rembrandt’s Images of Africans: Dutch Colonization and the Protestant Mission
Rembrandt portrayed blacks in a variety of religious works spanning the years 1634–52. Africans are included in such traditional subjects as The Preaching of Saint John the Baptist (ca. 1634), The Baptism of the Eunuch (etched in 1641), and The Hundred Guilder Print (1649); but blacks also make an unprecedented appearance in The Visitation (painted in 1640) and in the print Jesus Among the Doctors (1652). This paper analyzes all of these images in relation to the missionary goals propounded by such advocates of Dutch trade and colonization as the Orthodox Calvinist merchant, Willem Usselincx, and others.
HENRY TOM’S RENAISSANCE: THE JOHNS HOPKINS UNIVERSITY PRESS AND THE RENAISSANCE
I: HENRY TOM’S RENAISSANCE METHODOLOGIES

Organizers: John A. Marino, University of California, San Diego; Monique E. O’Connell, Wake Forest University; Edward Muir, Northwestern University
Chair: Guido Ruggiero, University of Miami
Respondent: Joanne M. Ferraro, San Diego State University

Sharon Strocchia, Emory University
Afterword: Henry Tom, Hopkins Press, and the Rise of Renaissance Social History
During the thirty-six years (1974–2010) that Henry Y. K. Tom served as executive editor at the Johns Hopkins University Press, the study of Renaissance history was transformed by many new approaches, ranging from microhistory, feminist theory, and historical anthropology to the linguistic, cultural, and spatial turns. This paper examines the formative influence that Tom and the JHU Press exercised on the emergence of Renaissance social history as a distinctive field of inquiry. Focusing on select publications, it considers how Tom’s support of innovative methodologies helped to refashion our understanding of Renaissance social organization, gender, sexuality, and religious practice. The paper is conceived as both a tribute to Tom’s intellectual legacy and as a critical investigation of how the imaginative toolkit he fostered continues to animate historical scholarship today.

Eric R. Dursteler, Brigham Young University
Henry Tom and the History of the Early Modern Mediterranean
The Mediterranean has been rediscovered in the past decade by scholars drawn to its unique intersection of diverse cultures and religions, and its potential for the study of transcultural and transnational questions that move beyond the restrictive parameters of the nation-state. In his work at JHUP, Henry Tom both anticipated and helped advance the field of Mediterranean history. Through his long support of Venetian and Spanish history, he produced numerous works that focused on particular sectors of the larger sea, what Horden and Purcell have called histories in the Mediterranean. Many of these books, however, played a role in the move toward a less insular, more connected view of the region. In his final years at the press, Henry led out in encouraging young and established scholars to work on projects that embraced a broader view of the Mediterranean, which anticipated the direction the field is heading today.

Karl R. Appuhn, New York University
Space and Place in Henry Tom’s Europe
One of the most significant developments in historical scholarship in the last fifteen years has been the so-called spatial turn. Scholarship inspired by the spatial turn has sought to move past the traditional geographical framing devices of the nation/state and (perhaps more important for scholars of the Renaissance) the city. Starting with an interest in phenomenology, the spatial turn has posed new questions about individual and collective experience, memory, and knowledge of transnational regions and landscapes, with a particular interest in the ways such experience had been constructed through technology, art, and architecture. During his tenure at JHUP, Henry Tom encouraged and fostered a significant number of works that engaged with the challenges posed by the spatial turn, in some cases even anticipating them in important ways. Many of the works Henry helped shape and promote in his last years at the press are truly exemplary works of spatially informed scholarship.
Michael Ullyot, University of Calgary

Reading Hamlet in the Humanities Lab

The cofounder of the HASTAC consortium of digital humanists recently advocated in the Times Higher Education for universities to prepare our students for the age of information abundance: to merge theoretical knowledge with practical skills, and qualitative with quantitative methods of data analysis and knowledge creation. I am teaching a section of my department’s first-year seminar in critical writing, designed to engage students with these twenty-first-century literacies. After reading a common text (Shakespeare’s Hamlet), students will formulate, test, and modify critical hypotheses using a range of digital tools and methodologies (GIS, visualization, algorithmic criticism, data curation). The aim of the course is to determine what kinds of insights a humanities-lab format for collaborative data analysis will yield. In my paper for RSA, I will report on my interim findings and their implications for what Davidson identifies as essential training in networked knowledge.

Thomas G. Lolis, University of Miami

Mapping the Shores of Bohemia: Shakespearean Geography in the Digital Classroom

Shakespeare’s geographic inconsistencies have long been a subject of scholarly curiosity, confusion, and amusement. Recent scholarship, however, has rightfully questioned Shakespeare’s penchant for odd mapping as being more than ignorant error. This presentation addresses the ways in which we might make use of digital tools in the undergraduate classroom to create new maps of Shakespeare’s unique landscapes. In taking advantage of easily accessible cartographic technologies, students can visually recreate (and rethink) the social, political, and theological concerns to which Shakespearean geography is particularly attentive.

Sarah Neville, Indiana University-Purdue University Indianapolis

Mashups, Social Media, and the Utility of the New: The Ethics of Engagement in the Classroom

From Facebook updates for Romeo and Juliet to a Modern Hamlet Twitter feed, Shakespeare’s characters have taken social media in stride, inspiring educators to encourage students to break, blow, burn, and remake texts anew for their modern world. Such creative adaptations have the advantage of stimulating student engagement with older material, and some have argued that this very adaptability testifies to canonical texts’ continued interest and relevance. But do educators have a responsibility to theorize adaptation before encouraging students to transplant Hamlet from Elsinore to Indianapolis? What can such projects inadvertently imply about textual transmission? Should we, as educators, be wary that our informed delight may shield us from the fact that our students are considerably less informed, and may delight more in the novelty of the adaptation than in the rewards of close reading? My will consider these and other questions.

Diane Katherine Jakacki, Georgia Institute of Technology

“Didst thou neuer know Tarlton?”: Teaching Early Modern Popular Culture with Digital Editions

Richard Tarlton personifies the intersection of performance and print at the end of the Elizabethan era, as well as the liminality of theatrical figures in early modern England. As part of a larger research initiative, undergraduates in my Fall 2011 course on City Comedy and Early Modern Popular Culture studied Tarlton and...
his impact on early modern English society through his performance activities, as well as the printed ballads and jests with which he is identified. Research projects will be centered upon collaborative digital editions of the anecdotes about Tarlton collected in Tarlton's *Jests* (1613 edition). Student research will rely heavily on the REED electronic resources, EEBO, the ODNB, British History Online, and other resources for contextual research and documentation. My paper will reflect on the experiences of working with students digital project that allows them to combine editorial and advanced research.

### INDIANS EVERYWHERE I: COMPARATIVE ETHNOGRAPHY AND RELIGIOUS CONVERSION

**Sponsor:** Americas, RSA Discipline Group  
**Organizer:** Ricardo Padrón, *University of Virginia*  
**Chair:** Lisa B. Voigt, *The Ohio State University*

**Daniel I. Wasserman-Soler, *University of Virginia***  
**The Languages of Catechesis in Sixteenth-Century Spain**

In the early sixteenth century, Erasmus famously advocated the translation of Christian scripture into the vernaculars, aiming to disseminate widely the teachings of Jesus Christ. Several contemporaries in Spain felt similarly, thus publishing scripture and devotional texts in Castilian rather than in Latin. Not all churchmen, however, believed that these vernacular books would produce effective catechesis. Melchor Cano contended that the uneducated masses need not have access to complex theology, as it might confuse them. In the expanding Spanish world, other languages besides Castilian (e.g., Arabic, Nahuatl) also could serve to convey Catholic doctrine. As with the case of Castilian, the question of whether and how to use them produced some controversy. This paper examines the language programs espoused by a few Spanish churchmen of the mid-sixteenth century, aiming to trouble the assumption that there existed two main positions: namely, those in favor of vernaculars and those against their use.

**Georgina Black Dopico, *New York University***  
**“Y aun algún árabigo”: Early Modern Atlantic Translations**

Somewhere in the interior of Cuba, in the early days of November 1492, an extraordinary conversation took place between a Spanish *converso* and a native Arawak. The converso spoke to the American in Arabic; the latter responded in taino. Though it smacks of improbability, the scene is strictly authentic. The Spaniard, Luis de Torres, was Columbus’s chief interpreter on the first voyage: “había sido judío y sabía diz que hebraico y caldeo y aun algún árabigo.” The taino cacique had been mistaken for Marco Polo’s “Gran Khan.” I cite this Babelic encounter not only because it economically condenses the historical complexity of early modern Atlantic translations, but because the borderlines cast that November day are, in a sense, the same ones my paper explores: lines that separate and join imperial Spain’s various Others, lines that would be crucial in determining Spanish and American national identities over the next 500 years.

**David A. Boruchoff, *McGill University***  
**Indians, Cannibals, and Barbarians**

The little-known body of texts written by humanists in Latin in the wake of Columbus’s first voyage across the Atlantic Ocean (1492–93) draws upon classical and ecclesiastical teachings in regard, respectively, to political existence and Christian evangelization to set forth a nuanced understanding of the difference between pernicious and innocuous forms of barbarism, lauding the inherent goodness and perfectibility of the peoples who were subsequently called Indians in contradistinction to the ferocity, obstinacy, and cunning of those instead dubbed cannibals. Consideration of this body of writings not only calls into question the simplistic (though now prevalent) claims made about
European disregard for the humanity of America’s natives, but also explains, on one hand, the attention that early reports gave to particular markers of intelligence and civility, so as to develop a strategy for subjugation and conversion, and, on the other, the attraction that Indian societies held for utopian thought.

Regina Harrison, *University of Maryland, College Park*

The Wages of Sin: Catechismal Crisis in the Andes, 1560–1650

When Spanish churchmen translated confession manuals and sermons into the indigenous languages of the Andes, they faced the problem of selecting existent Quechua vocabulary to represent the categories of scholastic doctrine and canon law. Often, their choice of Quechua nomenclature to embody European economic concepts was problematic: “value” (*charini*) did not denote price; “to exchange” (*randini*) did not imply buying and selling; and “to work” (*llamca*, *mit’a*, *minka*) referenced kin obligations, not labor contracts. With the implementation of the sacrament of confession, wherein economic practices were examined in great detail, participation in market and mining transactions threatened the salvation of both indigenous and Spanish Christians. This paper examines the complex controversy over *corpa* (the indigenous right to mine ore to sell) in sixteenth-century Potosí. Local priests, polarized in their assessment of legal ore versus stolen ore in the context of confession, appealed to learned churchmen to resolve the dispute.

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**Constitution E**

**EARLY MODERN RELIGIOUS DISSENTS: CONFLICTS AND PLURALITY IN RENAISSANCE AND EARLY MODERN EUROPE (EMoDiR I)**

*Organizers:* Federico Barbierato, *Università degli Studi di Verona*; Stefano Villani, *University of Maryland, College Park*

*Chair:* Federico Barbierato, *Università degli Studi di Verona*

**Alessandra M. Veronese, *Università degli Studi di Pisa***

**Plurality and Conflicts in Renaissance Italian Jewish Communities**

Jews are often perceived as a homogeneous group. The tendency to overestimate the internal cohesion does, however, prevent scholars from individuating the factors that lead to internal controversy. Italy in the Renaissance is a good observatory for better understanding the role religion played in the relationships between “Italian” Jews and Jews immigrating from Germany and the Iberia Peninsula. I intend to examine which settlement patterns they followed, and what kind of relationships they were able and willing to establish with the local Jewish population (i.e., Italian Jews). I shall try to understand to what extent the religious aspects prevailed over the linguistic, ethnic, and cultural ones, and how much internal religious differences were important for building a multi-ethnic Jewish society?

**Barbara Donati, Scuola Normale Superiore di Pisa**

**Between Inquisition and Grand Duchy: English Pirates and Merchants in Tuscany in the Seventeenth Century**

Between the end of the sixteenth century and the beginning of the seventeenth, several Englishmen appeared in the court of the Inquisition of Pisa as *sponte comparenti*, that is to say, they spontaneously decided to denounce themselves as “Lutheran or Calvinist heretics.” The comparison between the trials’ minutes, the grand duke’s correspondence, and bishops’ and Jesuits’ letters seems to clarify that abjuration was the bargaining chip between Tuscan rulers and English merchants or ex-corsairs who were searching for a job in the navy of Saint Stephen’s Order. It started defining a “Tuscan cohabitation model” with the non-Catholic foreign communities, a peculiar balance between the state advantages and the protection of the Catholic orthodoxy that would allow the English community of Leghorn to grow up to become the most important British Factory of Italy.
Religious Pluralism and the Danger of Tolerance: The Leghorn British Factory in the Seventeenth Century

Since the 1640s the British factory of Leghorn was the most important British community in Italy both for its economic and political vitality and for its ampleness. The history of the British Factory of Leghorn is also the history of the conflicts that its members had with the Tuscan authorities to assert their right to live openly their religious beliefs. One of the questions that for a long time poisoned the relationships between the English and Tuscan in those years was the attempt made by the British Factory to obtain permission to celebrate Protestant religious services for its members. The religious authorities were against any concession — not because they were afraid of a possible Protestant proselytism, but because they feared the emergence of a spontaneous doctrine of tolerance among the Catholics.

Gary Ianziti, The University of Queensland
Decembrio's Life of Francesco Sforza

Why does one write political biography in fifteenth-century Italy? According to what models and criteria? Under what constraints, and within what systems of production and diffusion? This paper will examine such questions by exploring the rich collateral documentation — much of it unpublished — surrounding the composition of Pier Candido Decembrio's life of Francesco Sforza, written in 1461–62. Decembrio came to the Sforza court in the late 1450s as the highly qualified author of several prestigious biographies. His Vita Francisci Sfortiae, however, failed to please, leading to a series of epistolary exchanges with high-ranking officials. The resulting correspondence offers a rare glimpse into what was going on behind the scenes: processes and protocols were being put into place in order to bring biography more firmly under the control of “information masters” like Cicco Simonetta and his collaborators in the Sforza chancery. How this development affected subsequent humanist biography will be the subject of this paper.

Anthony Francis D’Elia, Queen's University
The Limits of Biography, or Why No Biography of Sigismondo Malatesta Was Written

There are few, if any, classical anecdotes about prose biographers bestowing eternal fame on their subjects. A story about Alexander declaring Achilles blessed because he had Homer was often used by humanists to justify literature in general, even though it is specifically about poetry. Guarino uses it in his advice on writing a Malatesta history to Tobia del Borgo in 1446. Tobia produced little prose, and the next court historian no history at all. Humanist poets appear to have had greater success at Sigismondo’s court than prose writers. In Malatesta literature poetry is seen as a powerful force that can corrupt but also divinize. What more apt medium for an epic hero? My paper will explore the dearth of prose biography and the power of poetry as a biographical medium in Sigismondo’s court.

Patrick Baker, University of Münster
Collective Biography as Historiography: The De viris illustribus of Aeneas Sylvius Piccolomini and Bartolomeo Facio

Collective biography being a species of demonstrative rhetoric, its essence is undoubtedly panegyrical. But collections of lives serve other functions as well. They
can be commemorative (e.g., Jerome's *De viris illustribus* or Pierio Valeriano's *De litteratorum infelicitate*), moral (as in collections of saints' lives), historiographical (e.g., Suetonius's *Giannozzo Manetti's Contra Judaeos et Gentes*), even philosophical (the *Lives* of Diogenes Laertius and Pierre Gassendi). In this talk I would like to explore the various dimensions of humanist collective biography, focusing primarily on the historiographical aspect as exemplified by the *De viris illustribus* written by Aeneas Sylvius Piccolomini (1445–50) and Bartolomeo Facio (1456). Special consideration will be given to the comparative and thematic aspect of these works, as well as to their ability to encapsulate cultural phenomena in a way that seems to have eluded more straightforward works of history of the time.

### THE RENAISSANCE OF FRENCH THEORY I

**Sponsor:** French Literature, RSA Discipline Group  
**Organizer:** Hassan Melehy, University of North Carolina at Chapel Hill  
**Chair:** Katie Chenoweth, Washington and Lee University

#### Matthew Ancell, Brigham Young University

**The Theology of Painting: Velázquez and the Practice of Theory**

French theory has often been regarded in early modern studies as an irresponsible guest, at best, and at worst, an unwelcome intruder. While early modern cultural production has served theorists well as they explore their own theoretical projects, sometimes ungrounded in historical specificity, theory can tell us much about how works are inherently theoretical, philosophical, theological, or theo-philosophical in their historical context. This paper explores this issue by looking at various theoretical and historical readings of Diego Velázquez, including, famously *Las Meninas*, but also at much-less-analyzed works.

#### Zahi Zalloua, Whitman College

**Montaignean Meditations**

In *Cartesian Meditations*, Husserl expresses his fidelity to Descartes's project, adopting and adapting the *cogito* for the purpose of transcendental philosophy. In *Pascalian Meditations*, Bourdieu counters Husserl's disembodied, solipsistic Cartesian subjectivity with his well-known notion of *habitus* — that is, the self's embodied history, internalized as second nature and thus forgotten as history. Bourdieu turns to Pascal — the great anti-Cartesian — not only for inspiration but in order to establish a new interpretive ethos beyond the seemingly intractable dilemma of objectivism and subjectivism. He credits his predecessor for refusing to perpetuate philosophy's self-blindness, exposing the subject of philosophy's wretched condition, its mixture of reason and affect. In this paper, I propose that we look at Montaigne as an alternative to Bourdieu's own Pascalian alternative. Montaignean — as opposed to Cartesian and Pascalian — meditations will also foreground the question of form in its reconceptualization of the traditional philosophical scene.

#### Hassan Melehy, University of North Carolina at Chapel Hill

**Foucault and Montaigne: Ordering the Event**

In *Histoire de la folie* (1962), Foucault for the first time uses a word that was to become very important in his work, *event* — an occurrence of monumental importance, usually the transition from one period or epistememe to another. “Between Montaigne and Descartes, an event has occurred, something concerning the advent of a certain ratio.” This is the transition from a world where reason admits madness into its procedures to one where madness is excluded — hence where the very possibility, as he develops it a little later in *Les Mois et les choses* (1966), of an organization of knowledge in which an ordering of the world becomes possible. This paper examines how Foucault reads Montaigne as offering a critical entry into this world before knowledge proceeded by ordering and reason confined madness, the world of which Descartes is the seventeenth-century emblem.
SIDNEY CIRCLE I: SIR PHILIP SIDNEY: MANUSCRIPTS, MARRIAGES, AND BANNERS

Sponsor: International Sidney Society
Organizer: Margaret Hannay, Siena College
Chair: Mary Ellen Lamb, Southern Illinois University
Respondent: Robert E. Stillman, University of Tennessee

Andrew Strycharski, Florida International University
Monumental Manuscripts: Philip Sidney's Arcadia
This presentation probes the idea of “monumentality” in script with reference to Philip Sidney's Arcadia. As monuments, manuscripts differ from printed work, often through the impermanence and variety of handwriting. Three foci. First, manuscripts as monuments appear throughout the Arcadia. The inscribed objects in the romance present inscribed text as a personal monument and memorial subject to change. Second, the scribal copies of the Arcadia are monuments both to Sidney and to their scribes. The varying hands of these manuscripts can signal personal investments, their very variety often signs of care. Third, paratexts to the 1593/98 Arcadia attempt to re-create, partly through reference to the Countess of Pembroke's hand, partly through emphasis on imperfection, an image of the familiarity, intimacy, and “in-process-ness” of manuscript sharing. These paratexts use the familiarity of manuscript community while at the same time marking the distance between print and scribal circulation.

Timothy D. Crowley, Texas Tech University
Leicester's Marriage and Sidney's Arcadia
This paper introduces the idea that the secret marriage of Philip Sidney's maternal uncle, Sir Robert Dudley, First Earl of Leicester, to Lettice Knollys Devereux in 1578 served as an impetus for Sidney's invention of the old Arcadia between 1578 and 1581 and remained an important context for the work's expansion into the new Arcadia between ca. 1582 and ca. 1584. Briefly noting a critical context of reinterpretng Arcadia as feigned history of secret marriage, the paper focuses on details of Leicester's marriage and its stakes for the Sidney family, especially for Philip Sidney himself, both financially and politically. That context, it seems, provoked and directed Sidney's thoughts on various intellectual and political issues crucial to fictional representations of marriage and justice within the two version of Arcadia.

Roger J. P. Kuin, York University
Colors of Continuity: The Banners in Sir Philip Sidney's Funeral Procession
A few scholars have looked at the engravings of Sidney's funeral procession drawn by Thomas Lant and engraved by Theodore de Bry, but while the procession and its circumstances have been discussed, little or no attention has been paid to the banners and banderoles surrounding the coffin, and to the coats of arms upon it (both during the procession and later on the hearse). Largely meaningless if decorative to modern spectators, such heraldic collections were highly significant to Sidney's contemporaries; the present paper is the result of an attempt to decode their hermetic yet popular language. Some surprising conclusions suggest themselves, concerning our understanding of family, its interpretation and its importance, in the milieu of the Sidneys and their class.
Marc David Schachter, Folger Shakespeare Library

Plato's *Lysis* in Renaissance Italy and France

From its erotic frame tale to its aporetic conclusion, Plato's *Lysis* is an eccentric member of the classical friendship canon. In his commentary on the dialogue, Marsilio Ficino explains that because Socrates is refuting Sophists rather than laying out his own dogma, the text's idiosyncrasies cannot be ascribed to the Greek philosopher. Beginning with a discussion of Ficino's commentary, this paper goes on to consider subsequent French and Italian editions and translations of the text. Particular attention is given to the version prepared by Bonventure des Periers, probably at the behest of Marguerite de Navarre. The translation may be the only Renaissance version of a classical friendship text to be dedicated to a woman. The reasons for this have as much to do with theology and the text's anomalous relationship to tradition as gender.

Katherine Crawford, Vanderbilt University

The *Philebus* in the Renaissance: The Problem of Platonic Pleasure

In Plato's philosophical corpus, critics have observed that pleasure was almost always explained in terms of restoring or replenishing. While Plato shifted from apparent acceptance of hedonism in the *Protagoras* to attacks on it in the *Gorgias* and the *Phaedo* to the moderate position of the *Philebus*, his model of pleasure as repairing a deficiency stayed remarkably constant. When Renaissance commentators encountered Plato, they often grappled with the ambiguities of Plato's shifting attitude toward pleasure as well as aspects of his interpretation of it. This paper will consider Marsilio Ficino's attempts to draft Platonic pleasure into his theology and Jean de Serres's refusals of pleasure in the Platonic mode as symptoms of Renaissance ambivalence about the implications of pleasure. Even when reworked or processed through Christian norms, the Platonic notion of pleasure created particular problems around the relationship between the will and pleasure and more broadly, between pleasure and knowledge.

Todd W. Reeser, University of Pittsburgh

Space, Place, and Sexuality: Germany and Cornarius's *Symposium*

Because medicine was central to the reception of Platonic sexuality and because a change in place implied a consequent change in cultural humors, questions of space and cultural customs are relevant to how same-sex sexuality was read in or out. In this paper, I focus on relations between space, place, and Platonic sexuality. To what extent do Renaissance Platonists imagine that pederasty can be contained in Greece, or in Florence, a city famous for sodomy? I analyze a major discussion of space and Plato from the period, Janus Cornarius's Latin translation of the *Symposium*. Clearly anxious about pederasty and ancient Greek "customs," Cornarius includes a lengthy introduction to his stand-alone translation of Plato's *Symposium* in which he considers pederasty culturally impossible in a “German” cultural context.
Organizer and Chair: Lina Bolzoni, Scuola Normale Superiore di Pisa

Fabrizio Bondi, Scuola Normale Superiore
The Myth of Procne and Philomela in the Ovidian volgarizzamenti: Between Text and Images
This paper aims to show how the way of representing the myth of Procne and Philomela, one of the most shocking ancient myths, changes in the sixteenth-century volgarizzamenti of Ovid’s Metamorphoses, from Niccolò degli Agostini to Giovanni Andrea dell’Anguillara. It will focus on relations between text and illustrative display; the analysis will be based also on the other contemporary versions of Procne’s tragic story offered by painters and writers. Finally, I will make some remarks about the meaning of this myth in the Italian culture of the Renaissance, where its allegoric interpretation is partially replaced by the mimesis of passions.

Maria Pia Ellero, Università della Basilicata
Spatial Metaphors in Sixteenth-Century Commentaries to Orlando furioso
The starting point of my presentation will be the metaphoric references to the poem as universe, building, or galleria, present in the paratexts of sixteenth-century editions of Ariosto’s poem (letters of dedication, allegories, commentaries). The commentaries appended to the Furioso aim at the repeatability of Ariosto’s writing. Nevertheless, from the point of view of its editors, the master text is not in itself repeatable; the universe of the poem appears to the reader as an indistinct and inarticulate continuum, before being broken down and arranged in a hierarchy by the interpretative schemes of the paratexts. Therefore it is necessary to translate the poem-universe into a poem-building or a poem-collection. From a first, very cursory analysis, it emerges that through these kinds of metaphors the editors of Ariosto’s poem redefine and encode new aims for literature as mimesis and as a tool for reading and interpreting the fuzzy universe of experience.

Susan Gaylard, University of Washington
Framing and Erasing History in Sixteenth-Century Portrait-Books
Andrea Fulvio’s Illustrium imaginis (Rome, 1517) set a fashion for printed volumes showing ancient coins accompanied by short biographies of the people depicted. The early numismatic publications offered biographies of both emperors and empresses, but by the 1550s the genre developed into the portrait-book, and excluded women’s images and biographies almost entirely. The few exceptions to this rule are volumes devoted to women. This paper examines Enea Vico’s collection of illustrated women’s biographies, Le imagini delle donne auguste (Venice, 1557), within the broader context of the shift toward excluding women from portrait-books. While writers from Fulvio to Guillaume Roville (Prontuario delle medaglie [Lyon, 1553]) censor the exploits of ancient empresses, Vico includes an unusually large and elaborate frame around each coin image. By shrinking the portrait relative to the frame, Vico offers highly detailed images that focus not on the women’s facial features, but on his own artistry.

Federica Pich, Scuola Normale Superiore di Pisa
Giuseppe Betussi’s Imagini del tempio della signora donna Giovanna Aragona (1556)
In the verbal monument set up by Giuseppe Betussi by means of an imaginary dialogue between Truth and Fame, the statues of twenty-four noblewomen of his time are located around Giovanna’s effigy. Each statue represents one of her virtues and at the same time portrays a single praiseworthy woman, celebrated in a sonnet written by a contemporary poet. This structural model echoes Ariosto’s “visual” reflection on the celebrative connection between poets, fame, famous women, and art (Orlando furioso, 42.78–96) and highlights the crucial role of the Zeuxian paradigm at the cultural crossroads between portrait, description, and memory. The paper will analyze Betussi’s Imagini del tempio against the backdrop of a complex
tradition, both verbal and iconic, where literary genres or subgenres (treatise, dialogue, lyric, biography, panegyric, descriptions of female beauty or virtue), crucial discursive modes (ekphrasis, architectural metaphors applied to texts) and experiences (portraiture, emblems) overlap and inextricably interweave.

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SUBJECTIVITY AND INTERIORITY: SPANISH AND DUTCH HOUSES

Sponsor: Early Modern Image and Text Society (EMIT)
Organizers: Noelia Sol Cirnigliaro, Dartmouth College; Juan Pablo Gil-Oslé, Arkansas State University
Chair: Eric Clifford Graf, College of William & Mary

John Beusterien, Texas Tech University
Dogs in the Spanish House and Dogs as the Spanish House
The paper focuses on the literary and painterly Spanish aversion to the small dog and the love of the large dog in the early modern period. Spanish artists did not typically portray small dogs because small dogs in Europe were spaniels, a word that meant “Spaniard” in the sixteenth century. Sixteenth-century European, non-Spanish artists and writers portrayed spaniels to signal the domestication of the weak and effeminate Spaniard. Spanish artists, in turn, did not portray spaniels and the Spanish reviled the spaniel as a gozque, a word that indicated weak femininity and a racially degenerate mongrel. In contrast to the hatred of the small dog, the Spanish celebrated large dogs as quintessentially masculine, purebred, and Spanish. Indeed, the large dog constituted the inner support and structure of the Spanish domestic space.

Adrienne Rose Johnson, Stanford University
Navigating Modernity in Early Modern Dutch Dollhouses
In the late seventeenth century, wealthy Dutch women constructed and furnished lavish dollhouses worth millions in today’s dollars. This paper contextualizes the Dutch dollhouses in the economic changes wrought by the Dutch Golden Age, investigating how these women used the dollhouse as a training ground for modern capitalistic domesticities. Through a close analysis of two extant Dutch dollhouses — the 1689 Oortman and the 1676 Dunois houses — I suggest that the material culture of the dollhouses reveal an education not into details of housewifery but into the symbolic freight of the commodity object. In light of the Dutch transition to a capitalistic economy, dollhouses represent objects as commodities that enclose values internal and private to themselves.

Noelia Sol Cirnigliaro, Dartmouth College
Men as Dolls in the Early Modern House
Álvaro Cubillo de Aragón’s 1634 play Las Muñecas de Marcela (Marcela’s Dolls) constructs a domestic world whose center is a man who passes as a doll. Lady Marcela hides her suitor Carlos in her private room filled with dolls to prevent her family from killing him due to an honor case. Cubillo’s comic treatment of honor cases is essential in understanding the complex nature of early modern domesticity. First, domestic architecture articulates the passage from infancy to female adulthood. Marcela “plays” with her dolls and yet learns to desire men. Second, men are literally placed at the heart of the (allegedly) sole female space, her private room or dollhouse. This paper will analyze this comedia as a springboard to theorize more broadly the role of “interiority” in the production of subjectivity and the importance of early modern domestic architecture in such production.
AUTHORSHIP AND IDENTITY IN EARLY MODERN SIGNATURES I: MOTIF AS SIGNATURE

Organizers: Kandice A. Rawlings, Rutgers University; David Boffa, Rutgers University
Chair: Steven F. Ostrow, University of Minnesota

Mårten Snickare, Stockholm University
The Artist Is in the Picture: Signature and Self-Presentation in Lievin Cruyl’s Roman Vedute

In the 1660’s the talented Flemish engraver and draftsman Lievin Cruyl made a series of Roman vedute. Ten engravings were published in 1666 as Prospectus Locorum Urbis Romae; eighteen drawings are preserved in The Cleveland Museum of Art and a few more are scattered in other museums. An interesting feature in these vedute, besides their unexpected viewpoints and wide-angle perspectives, is the presence of the artist in the pictures. He often appears in a corner, drawing the motif, signing the drawing, or pointing out his own signature. Through these playful and complex self-presentations, Cruyl not only construes his own identity as artist in a time and place marked by artistic rivalry and self-assertion, but the artist’s presence in the pictures could also be interpreted as a meditation on the paradoxical relation between pictorial representation and the represented world.

Lisandra Estevez, Rutgers University
Ribera's Cartellini in The Drunken Silenus and The Communion of the Apostles

Among artists of the Spanish Golden Age and Viceregal Naples, Jusepe de Ribera (1591–1652) is one who inscribed his works most frequently. While Ribera employed distinct formulations of his name and different supports for them, he rarely used the cartellino, an illusionistically painted paper, which was prevalently used by early Renaissance painters in Italy and the North and later in the seventeenth century by Spanish artists. In this paper, I shall consider Ribera's concerted choice of the cartellino for his signature in two of his best-known canvases, The Drunken Silenus (1626) and The Communion of the Apostles (1651). In examining Ribera's inscriptions in these works, I shall read them in light of his quest for a higher social status and examine the ways in which these signatures evince both the painter’s theoretical and practical concerns in marketing and promoting his art in Spanish Naples.

Anna Swartwood House, Dalhousie University
"Brand Identity": Innovation in Titian's Later Signatures

In his mid- to late career, the Venetian painter Titian (Tiziano Vecellio) took to signing his paintings in novel and seemingly sinister ways. The Latinized “Titianus Vecelius” materializes on the grill on which the martyr Saint Lawrence is being roasted alive. “Titianus. F,” in slashes of red, appears in the delicate slipper of Roman heroine Lucretia as she is menaced by her rapist, Tarquin; the slipper, cast onto the floor, directly mirrors the lines of Lucretia’s innocent, violable body. Why would Titian place himself on the wrong side of history by associating himself with the infamous and iniquitous? This paper explores Titian’s later signatures in relationship to a new sense of the painter’s agency, an agency simultaneously reinforced and challenged by his rapport with powerful patrons like Philip II and by the copying and dissemination of his works by the engraver Cornelis Cort.
DONNE’S LETTERS AND OTHER WRITINGS OF APRIL 1613: ROUNDTABLE I

Sponsor: John Donne Society
Organizer: Graham Roebuck, McMaster University
Chair: Ernest W. Sullivan, Virginia Polytechnic Institute & State University
Discussants: Donald R. Dickson, Texas A&M University; Dennis Flynn, Bentley University; Margaret A. Maurer, Colgate University; Jeanne Shami, University of Regina

This roundtable will discuss Donne’s letters and writings of April 1613.

GARDENS OF POWER

Organizer and Chair: Pina Palma, Southern Connecticut State University

Shannon Kelley, Fairfield University
Sexuality and the Flood: Inside the Renaissance Sea Grotto
A design element that flourished in the ducal gardens of the sixteenth century, the grotto was an artificial cave whose interior was completely covered by an intricate ensemble of shells, fossils, coral branches, and pumice from the sea and stalactites from nearby caves. As the subterranean, oceanic inverse of the garden proper, the grotto simulated decay and dissolution, as its running water continually eroded objects heavily ossified by the dense accretion of time. Through a close reading of Boboli’s grotto grande (1583) in Florence, I argue that grotto architecture is deeply influenced by court sexuality (Francesco I de’ Medici’s relationship with Bianca Capella) and legendary tales of deluge from Ovidian and Hellenistic sources. Grotto grande’s motifs of violence and love suggest that the heterosexual coupling required of political succession is dangerously contra naturam: illicit desire may imperil the state or lead to epic-scale dissolution of civilization.

Lisa Vitale, Southern Connecticut State University
Transplanting the Hortus Conclusus: The Cultivation of Power by Catherine of Siena
Saint Catherine of Siena created an interior cell, or garden, that allowed her to dwell in constant space and time with her divine spouse. The fruits born from her private hortus conclusus, eventually flourished into the public domain and became manifest in her active spiritual and political apostolate. She subsequently gained worldly authority through the cultivation of this interior, sacred space. Indeed, she reveals, “the one who has made of herself a garden of self-knowledge is strong against the entire world, because she is conformed and made one with the supreme strength. She truly begins in this life to enjoy a foretaste of eternal life. She rules the world [signoreggia il mondo]” (Letter 241 to Monna Giovanna di Corrado Maconi, 1376; trans. Mary Jeremiah).
IN HONOR OF BOCCACCIO’S 700TH BIRTHDAY: NEW PERSPECTIVES

Organizer: Victoria Kirkham, University of Pennsylvania
Chair: Janet L. Smarr, University of California, San Diego

Roberto Fedi, Università per Stranieri di Perugia

A New Reading of Boccaccio’s Rime

Boccaccio’s Rime are among his least studied works, due as much to difficult textual issues as the dominant presence of his near-contemporary Petrarch. Boccaccio didn’t compose his lyric poetry in a diaristic or biographical “sequence.” Spanning some forty years, from the early 1330s to his death, his rhymes reflect the practice of his day, with an internal evolution free from philosophical or doctrinal considerations. Boccaccio stands midway, both historically and conceptually, between Dante and Petrarch. This talk analyzes selected poems based on a new ordering that attempts to describe a stylistic rather than a biographical evolution. Order is tied neither to a chronological unifying line or a fictional story (as in Petrarch’s lyrics), but emerges as largely experimental. This feature of the Rime determines their importance in the lyric tradition and in Boccaccio’s literary corpus.

Todd Boli, Independent Scholar

Personality and Conflict in Boccaccio’s Epistles

Unlike Petrarch, Boccaccio never made a collection of his epistles, and his letters present many gaps. Nevertheless, certain themes from Boccaccio’s biography, in particular his casual opportunism, his extreme sensitivity to personal slights, and his attachment to the libertà of the Florentine republic, lend his epistles a certain cohesion and underscore aspects of his life that might otherwise be less evident. The letters document, for example, a number of Boccaccio’s clashes with the powerful representative of the Neapolitan royal court, Niccolò Acciaiuoli. Although temperamentally better suited for employment by Florence’s democratic government, Boccaccio yearned for precisely the stable and easy employment that Petrarch enjoyed by accepting the patronage of tyrants and popes. His letters reveal how the two writers were often set at odds by Petrarch’s cautious reluctance to be of assistance to Boccaccio and Boccaccio’s fear of compromising his liberty by agreeing to spend time with his friend.

Victoria Kirkham, University of Pennsylvania

Boccaccio as Artist: A Visual Legacy

Singular among the Three Crowns of Florence for the monumental corpus of images inspired by his works, Boccaccio is also unique among Italy’s classic poets for his own activity as artist. His fascination with the visual arts, evident in literary tributes to Giotto, lives of artists in De mulieribus claris, and the altarpiece he commissioned for his tomb, finds expression in a body of autograph drawings dating from ca. 1340 to his last years. Remarkably varied — doodles in his oldest notebooks, a dedication scene for his Teseida, a self-portrait attached to Buccolicum carmen, beautiful family “trees” of the gods in De genealogie deorum, catchwords for his last copy of the collected tales, full-scale illustrations for Dante’s Inferno and an early Decameron — they reflect a talented amateur whose pen as artist parallels in witty spirit the quill he wielded with words, bearing out the Horatian dictum ut pictura poesis.
The Female Martyr Body and Male Prowess in Byzantine Art

Art historians’ interest in violence to martyrs is commonly related to Renaissance art. Yet, visual antecedents appear earlier in Byzantine art. This paper turns to the Byzantine manuscript, The Menologium of Basil II (Vatican City, Bibl. Apost. Vat., gr. 1613), ca. 1000. One aspect of its uniqueness lies in a defined group of female martyrs, displaying not their trial, or judgment, but the torments (passio), and the execution (executio), and which never before have been discussed for their “gender” value. Recent studies dealing with the concept of visual violence as formulated by Valentin Groebner, and gender studies, serve as theoretical tools in my discussion of these images. The paper will explore the ways in which the female body becomes object of devotion, and destruction. I argue that the images do not only objectify the female body, but also serve as a discourse on the aesthetics of violence.

Kelley Magill, University of Texas at Austin

Reviving Martyrdom: Interpretations of the Catacombs in Cesare Baronio’s Patronage

Cardinal Cesare Baronio (1538–1607), a prolific early modern Catholic scholar of Church history, commissioned in the 1590s a gruesome fresco cycle depicting the martyrdom of the apostles along the nave of his fourth-century titular church, Santi Nereo e Achilleo. Although previous scholarship has argued that Baronio’s research informed the church’s antique furnishings, an early Christian source for the violent imagery in the nave frescoes has not been identified. This paper considers how the 1578 discovery of the painted catacombs in Rome and Baronio’s engagement with the exploration of the Roman catacombs informed his patronage. Baronio and his contemporaries believed that the early Christian Church worshiped in the catacombs and venerated sacred images of the Roman martyrs buried at these sites. I argue that early modern interpretations of the catacombs as an atmosphere of death and sacrifice inspired the artistic program and martyrdom imagery at Santi Nereo e Achilleo.

Jason Di Resta, The Johns Hopkins University

Pordenone’s Cremona Frescoes and the Generative Potential of Violence

The unmitigated violence and daring illusionism of Giovanni Antonio da Pordenone’s scenes of Christ’s Passion at Cremona cathedral reveal an impulse to fashion images of haunting singularity. By focusing on the potential of violence for artistic invention, I will consider how the painter visualizes the chaotic force of violence through outward projection, fragmentation, and the collusion of forms, and how the resultant blurring of boundaries between figures and objects can be read as a means of sustaining the novelty of these pictures in the face of habitual scrutiny. This paper also examines how the violence enacted upon Christ in the Way to Calvary multiplies his physical aspect and refracts it across the composition through alternative images of his person in the sudarium and swooning Virgin. In doing so, I will address how strategies of perceptual agitation and ambivalence enliven the mediating function of religious images between the visible and invisible.
ANIMAL TRANSLATIONS

Sponsor: New York University Seminar on the Renaissance
Organizers: Kathryn Vomero Santos, New York University; Liza Blake, New York University
Chair: Elizabeth Bearden, University of Wisconsin, Madison

Kathryn Vomero Santos, New York University

Speaking Animal: Translation in and of Renaissance Moral Fables
When Young Cuddy Banks discovers the dog’s ability to speak in The Witch of Edmonton, he concludes that the dog has read Aesop’s fables. The number and diversity of Renaissance translations of animal fables, such as those of Aesop, seem to suggest that animals are universal creatures whose behaviors can be understood outside and across languages. As the otherwise foolish Cuddy Banks notes, however, the animals in these fables speak — they speak to humans and to animals of different species. This paper examines the linguistic matrix of the moral fable and the various ends to which it was translated in sixteenth- and seventeenth-century England.

Liza Blake, New York University

Shapes and Patterns: Morphology in Arthur Golding’s Animal Translations
In what way is translation like transformation? In what way is translation like transformation into an animal? This paper will examine Arthur Golding’s translation strategies in two of his texts featuring animals: Ovid’s Metamorphoses and A Morall Fabletalke (fables from the Aesopic tradition). From his translation of the Pythagorean natural philosophy espoused in the Metamorphoses — a philosophy that advocated vegetarianism and a certain ethical relation to animals — Golding develops his own philosophy of substance centered around the concept of shapes, shaping, and incorporeal patterns. I will first compare Ovidian processes of metamorphosis to Golding’s larger translation practice; then I will discuss how the morphology or patterning that emerges from these forms of transformation can help to interpret animal speech and action in the Aesopic fables of A Morall Fabletalke.

Jacques Lezra, New York University

Bestiality
It is a singular moment: Cervantes’s narrator characterizes both Knight and Squire by means of a common, derogatory term. “Volvieron a sus bestias y a ser bestias don Quijote y Sancho,” “Don Quixote and Sancho returned to their beasts, and to their life of beasts” (II.29; Ormsby). In this chapter Cervantes thinks through what it means to “ser” or “volver a ser bestia,” being- or becoming-beast (again). Here, uniquely, he ties “[volver a] ser bestia” to two other forms of being — one cartographic, a species of being-in-place; the other linguistic, a being-in-language explored in the chapter’s account of translation. This talk describes the system of relays between these three forms of ordering and the three ontologies to which they correspond — zoological, cartographic, and linguistic — and suggests that Cervantes unhinges that system by means of a novel conceptualization of political ontology, the point of convergence and divergence of these three registers.

Holly E. Dugan, The George Washington University

Translating Early Modern Simians
Ape, as a noun, was a capacious term in early modern English, referring to a wide variety of different animals. Though scholars routinely note the striking material differences between fifteenth-, sixteenth-, and seventeenth-century “apes,” when analyzing discursive or allegorical meanings, more often than not, an ape is an ape (is an ape). That it did not describe a large, biped “great” ape but rather all sorts of primates, such as a tailless Barbary ape, a baboon, a howler monkey, a boy actor, an obsequious gallant, an itinerant clown, a poet, or an adult actor specializing in performances of simians, to name just a few English “apes,” is quickly glossed over in favor of modern nomenclature describing species difference. Translating simians
into English, however, usefully disturbs this process, forcing critics to grapple with complicated and contradictory etymological histories and to ponder whether language really is the domain of the human.

RENAISSANCE READING:
SENTENCES IN CONTEXT I

20125
Grand Hyatt
Lagoon Level,
Penn Quarter B

Sponsor: Columbia University Seminar in the Renaissance
Organizer: Ivan Lupic, Columbia University
Chair: András Kiséry, CUNY, The City College of New York

Ariane Schwartz, Dartmouth College
Excerpting Servius: The Case of the Fifteenth-Century Vocabulario ex Servio
The fifteenth-century Northern Italian manuscript Vocabulario ex Servio (Beinecke Library MS 787), whose compiler may be the famous Italian humanist and teacher Guarino of Verona, is significant as an example of how Renaissance scholars condensed material from the fourth-century grammarian Servius's late antique commentaries on Virgil's Aeneid, Georgics, and Eclogues into a manageable, ordered form that could be used as a teaching tool. In this paper, I argue that the excerpts in this Renaissance manuscript, whose structure mirrors that of Servius's own commentaries on Virgil's texts, demonstrate that the driving forces of erudition, compilation, and organization in reading and teaching tools maintained a constant presence in late antiquity and the Renaissance. An investigation of both the form in which Servian commentary material circulated in the fifteenth and sixteenth centuries as well as the uses to which it was put will provide a context for this case study.

Stephanie Elsky, University of California, Davis
Nowhere and Everywhere: Sentences in Thomas More's Utopia and Isabella Whitney's A Sweet Nosgay
More's Utopia and Whitney's A Sweet Nosgay are both self-consciously invested in the relationship between commonplaces and their contexts. The latter is itself an adaptation of a prior commonplace book. Even as Whitney calls attention to the twice-removed nature of her text, she warns readers not to return to the original. Rather, she fashions a new context out of the inherently fragmentary commonplace book, imposing a unitary style and ethics upon it. By contrast, Utopia ironically reveals that all commonplaces already share an ethic or common context, that is, the system of private property. It does so by juxtaposing the proper use of sententiae in "the book of counsel" with their perverse deployment in the description of Utopia. Both composing texts that radically de- or re-contextualize the world around them, Whitney and More ultimately pose the question of how and even whether we can access a commonplace's original context.

Ivan Lupic, Columbia University
Marginal Counsels: Reading Commonplaces in Shakespeare's Hamlet
Recent work on Renaissance reading practices has emphasized the importance and prevalence of excerpting sententiae, precepts, examples, and quotable passages from a vast array of texts with a view of systematically organizing them and making them available for reuse and manipulation in new contexts. From Ferrex and Porrex onwards, printed editions of early English drama join the multitude of books that occasionally signal the presence of such textual material through pointing devices in the margins. This paper discusses the meaning of such pointing in the first and second quarto editions of Hamlet in order to challenge the current understanding of the function it performs in relation to the play as well as to the history of Renaissance reading. Special attention is paid to the tension that existed in the period between isolating commonplaces and considering them in context.
Opposing Tyranny with Style: Thomas More's *Tyrannicida*

When the young Thomas More translated four texts from Lucian's Greek into Latin and wrote a response to the declamation regarding tyrannicide, the results demonstrated not only the translator's competence but also the rhetorician's dexterity. Using three distinct styles that roughly approximate Cicero's middle, plain, and grand styles, More's response to Lucian's *Tyrannicida* allows him to practice a breadth of Latin prose styles that he adapts into a surprising defense against a supposed tyrant-killer. Like Augustine, More seems to define his styles more by function than form, producing a legal style that seeks to prove, a dramatic style that seeks to characterize, and a poetic style that seeks to move. In the end, this tactic demonstrates that just as tyranny is an affront against the law, human nature, and the gods, those who seek to oppose tyranny may only do so on those grounds.

What's in a Name? More's *Utopia* and America

Was More aware of the controversy begun in 1507 with the publication of Waldseemüller's map in which the New World was given Amerigo Vespucci's name? This navigator's voyages figure prominently in *Utopia*, with several references by his former Portuguese pilot, Raphael Hythlodaeus. In the title of his work More's ironic reference to a "No-Place" has indicated to readers an intentional play on words that, in light of the evidence of contemporary maps, could indicate a certain suspension of judgment on the nature of the great discovery by Columbus. Other geographers believed the name should reflect sources prior to Vespucci's Four Voyages, cited in *Utopia*. A discussion is then justified on Johannes Ruysch's map in which, considering sources of *Libretto* (Venice, 1504) and *Paesi* (Vicenza, 1507), both works translated from Pedro Mártir de Anglería's *De Orbe Novo*, the name of Joanna Mela — Joan Apple — designates the New World.

"Festiuus dialogus fratris & morionis": *Utopia*'s Friar-Parasite Anecdote and the Problem of Ambiguity

The brief anecdote describing a dispute between a friar and a parasite-fool in book I of Thomas More's *Utopia* is as perplexing as it is marginal, and it is not at all clear why More composed it. Some modern editors have avoided commentary entirely, while others have ventured a brief interpretation. In 1987 John Perlette broke ground in an insightful article, addressing how the roles of friar and fool recapitulate the central dialectic and, through structural repetition and narrative ambiguity, supply an "axis of inversion" for the main characters, Hythloday and the More persona. Building on Perlette's interpretation, this paper will reopen the question of the anecdote's function and the evident instability of roles, identities, and arguments. We will ask specifically why More emphasizes the problem of ambiguity in rhetoric and dialectic and how his anecdote may provide a key to hermeneutic strategy.
WORDS AND MUSIC I

Chair: Peter M. Lukehart, National Gallery of Art

Lauren Jennings, University of Pennsylvania
Franco Sacchetti’s Libro delle rime and the Relationship between Song and Poetry in Late Trecento Florence

Florence, Biblioteca Medicea Laurenziana, Ashburnham 574, the autograph manuscript of Florentine poet Franco Sacchetti — known for his active involvement in Tuscan musical life — is one of the most important poetic sources to transmit Trecento song texts sans musical notation. Bearing witness to the relationship between literary and musical traditions in early Renaissance Florence, Ashburnham 574 is particularly significant because it provides us direct access to Sacchetti’s own perception of his “musical” poems in relation to his “purely literary” output. This paper examines the presentation of song texts in Ashburnham 574 and in later sources transmitting Sacchetti’s oeuvre, arguing that poesia per musica, often marginalized by modern scholars who tend to segregate this poetry from the greater Trecento literary production, did not stand on the sidelines of Sacchetti’s lyric world. Rather, musical poems are implicated equally, alongside nonmusical ones, in the narrative arc that shapes and orders his entire literary output.

Lorenzo F. Candelaria, University of Texas at Austin
Sahagún’s Psalmodia Christiana and Catholic Formation among the Mexica in Sixteenth-Century New Spain

In 1583, Pedro Ocharte published the first book of vernacular sacred song in the Americas — the Psalmodia Christiana by Bernardino de Sahagún, a Spanish missionary of the Franciscan Order. Sahagún composed his book of 333 songs in the Nahuatl language during the second half of the sixteenth century to promote the formation of Catholic communities among the Mexica (more commonly known as the “Aztecs”). This paper shows how a close reading of its song texts reveals an important facet of the understudied legacy of western plainchant traditions in the Christian evangelization of the New World. It focuses in particular on a body of eighteen previously un inventoried Latin hymns that were translated into Nahuatl and woven into the fabric of this vernacular songbook. More broadly, it shows how Mexica sacred music traditions, far from being banished, were folded into the European thrust of the Christian mission in sixteenth-century New Spain.

CORNEILLE, ROTROU, AND MONTFLEURY

Sponsor: Performing Arts and Theater, RSA Discipline Group
Organizer: Carla Zecher, The Newberry Library

Chair: Corinne Noirot-Maguire, Virginia Polytechnic Institute & State University
Christopher Semk, Yale University

The Problem of Pity in Martyrological Tragedy

For Aristotle, “suffering” is one of three components for the tragic plot, along with “reversal” and “recognition.” Tragedy requires the representation of misfortune, pain, and suffering in order to provoke the spectator’s pity; it was precisely this aspect of tragedy that Augustine would attack in his Confessions, branding tragic pleasure a sickness (miserabilis insania) that did not befit the Christian because it did not elicit a real ethical response. Considering the interplay between the poetic representation of suffering and its theological significance, this paper focuses specifically on the adaptation
of martyrological narratives to the tragic stage. Dramatic representations of martyrdom, as Pierre Corneille, author of *Polyeucte* (1643), noted, offer a means to ground pleasure solely in pity, without moral benefit. This insight begs the question: did playwrights turn toward martyrology to be good Christians, or simply to be good playwrights?

Hélène Bilis, *Wellesley College*

Clemency and the State of Exception in Corneille’s *Cinna* and Rotrou’s *Venceslas*

This paper addresses the role of clemency in two chronologically close tragedies of the early seventeenth century. Both plays stage sovereigns who diverge from the legal framework of crime and punishment in their kingdoms and enter into a norm-less space of clemency. Though Pierre Corneille and Jean Rotrou present Auguste and Venceslas, respectively, as the supreme legal authority of the state they command; the sovereigns’ actions are also portrayed as extralegal, pertaining to a state of exception similar to that theorized by Giorgio Agamben. Despite the absolutist tradition of the king’s unique power to judge (“le roi est la loi”), both playwrights portray clemency as a coup, a sudden, extraordinary, but also violent action outside the bounds of legal possibility and understanding, which prompts a reevaluation of these so-called magnanimous gestures.

Harriet Stone, *Washington University in St. Louis*

Corneille’s Heroic Perspectives: From Horace to Suréna via Vermeer

In *Suréna* Corneille situates the hero against both a political drama and an unseen space offstage. Linking Corneille’s final work to his earlier tragedy *Horace* and also, less conventionally, to Vermeer’s *Lady Writing a Letter with Her Maid*, I investigate the use of rational space to inform our perspective of the hero. Vermeer’s painting serves the didactic function of allowing us to imagine the theatrical experience geometrically, extending our view outside the political realm even as royal power seals the hero’s fate. Although no history ties Corneille to Vermeer, the Dutch artist helps to evoke the historical context of French-Dutch relations and the decline of French monarchical ideals in favor of a new class of citizens. Rooted in a lyricism that parallels the beauty of the painted image, Suréna’s death touches the sublime, but a sublime that shares more the beauty of Vermeer’s figures than the glory sought by Horace.

Christopher Braider, *University of Colorado, Boulder*

Acting, Ontology, and the Face of Montfleury’s Hérode

I examine a contemporary report of a private interview between the tragic actor Montfleury and Cardinal Richelieu. Invited on the strength of his performance in royal roles on the tragic stage, Montfleury not only discusses his craft but also recites a famous soliloquy from Tristan l’Hermite’s *Marianne*, in which, driven mad by unrequited passion, the biblical despot, Hérode, decides to have the heroine murdered on transparently fabricated grounds of “reason of state.” Richelieu is reported to have fixated on Montfleury’s mastery of facial expression, and to have shed responsive tears. The anecdote occasions an analysis of the episode’s at once moral and ideological bearing, and in particular on what focus on Montfleury’s face suppresses: the actor’s body conceived both as the true seat of the passion portrayed and as an emblem of the underlying ontology of which bodies, passions, and cardinaline tears are unavowed tokens.
Tragic Practices: Education, Ministry, Law

Sponsor: South Central Renaissance Conference (SCRC)
Organizer: Judith Owens, University of Manitoba
Chair: Thomas Herron, East Carolina University

Glenn Clark, University of Manitoba

“Sometimes the Devil Doth Preach”: The Troubling of Edification in Shakespeare and Webster

Little attention has been paid to the construction of ministerial characters in English Renaissance drama. In light of Gregory Kneidel’s recent demonstration of the significance of conflicting visions of Pauline edification to Elizabethan national verse, I will show that Shakespeare troubles comedy and Webster intensifies tragedy by generating characters who ironize the language of edification. Prospero in The Tempest and Bosola in The Duchess of Malfi deploy images of spiritual feeding, building and planting, but as they do so they reveal their own vengeful and enervating drives. These plays can be aligned with Jacobean concerns about the worldly emotions of preachers, and as Jeffrey Knapp has suggested, be seen to privilege the theater as a place of fellowship. But the plays also recognize that their anti-comic destabilization of pastoral edification may also reveal the limits of the value of theater.

Judith Owens, University of Manitoba

“Understanding simple and unschooled”: Education and Affect in Hamlet

In a larger study, I am examining the tensions between humanist education and familial instruction, particularly with respect to memory, agency, and affect. In this paper, I focus on Hamlet, a text whose several vengeful sons are pressured, in varying ways respectively, by the imperatives of humanist education and family bonds, as critics have long recognized. However, sources ranging from treatises to letters to paintings offer suggestive evidence from the period that emotional attachments formed in the humanist schoolroom are very different from those formed within the family, each setting constituting what medieval historian Barbara Rosenwein calls an “emotional community.” This aspect of the play’s instructional milieux remains underexamined, and, accordingly, provides a fresh perspective from which to gauge the tragic failures in self-knowledge — a desideratum of education in the Renaissance — that ensnare all of the sons in the play, especially Hamlet.

Virginia Lee Strain, Vanderbilt University

Shakespeare’s Tragic Statutes

Shakespeare introduces unjust laws into his comedies, infusing a tragic trajectory. In A Midsummer Night’s Dream, the plot is ignited when Egeus invokes an ancient Athenian law to send his daughter to death if she refuses to marry the man he has chosen for her. The Comedy of Errors, The Merchant of Venice, and Measure for Measure likewise hinge on surprising and extreme laws. Frequently dismissed by critics as improbable plot devices, Shakespeare’s laws, I argue, were inspired by the history of early modern “ensnaring statutes.” In late sixteenth-century England, legal officers and vicious neighbors alike exploited the body of outdated, severe, and usually dormant laws for money and revenge, entrapping fellow citizens who were unaware of their own transgressions. Through an investigation of legal practices and plotting, this paper aims at a new perspective on why and how Shakespeare turned to the law to blend genres.
REPRESENTING VIOLENCE IN EARLY MODERN SPANISH DRAMA

Organizer: Ariadna García-Bryce, Reed College
Chair: Charles Victor Ganelin, Miami University

Jorge Checa, University of California, Santa Barbara

War and Self-Fashioning in Lope de Vega’s Theater

Several comedias by Lope de Vega focus on the unique opportunities provided by military service to attain prestige and social recognition through merit. This topic is central in his early play El hijo Venturoso, and reappears years later in El Aldegüela, which from several points of view can be considered a rewriting of El hijo Venturoso. By comparing and contrasting both texts, I will shed new light on Lope’s evolving views about the roles played by exemplary army leadership in personal self-fashioning. Particular emphasis will be placed on the author’s positions regarding the meritocratic ideas prevalent in some Spanish military writers of the late sixteenth century.

Marsha S. Collins, University of North Carolina at Chapel Hill

Violence and the Female Subject in the Comedia

Violence has a striking presence in early modern Spanish theater. This paper analyzes the nexus between prominent violence and the female subject or subjectivity in three canonical plays: Lope de Vega’s El castigo sin venganza (1631), Luis Vélez de Guevara’s Reinar después de morir (1622?), and Pedro Calderón de la Barca’s La hija del aire (1653). Each playwright portrays the female protagonist as a violent aggressor and/or victim of violence, while each tragic heroine is a figure shrouded in myth. Lope reinvents the Phaedra myth, while Vélez de Guevara focuses on the tragic fourteenth-century historical figure Inés de Castro, and Calderón reimagines the Babylonian Queen Semiramis. This paper shows how violence shapes the representation of the female protagonists and helps define female subjectivity, providing insight into the ways violence and the female subject reflect and refract the relationship between text, author, and the sociohistorical moment.

María Cristina Quintero, Bryn Mawr College

Violence and the Female Monarch in Pedro Calderón de la Barca

In some plays by Pedro Calderón de la Barca, women in positions of power are subjected to varying degrees of violence. At the end of La cisma de Inglaterra, for example, the beheaded body of Ana Bolena is presented at the feet of Henry VIII and his daughter Mary Tudor. Ana’s dismembered body becomes the site for affirming and exercising monarchical and religious dominance. In La hija del aire, Semíramis is crushed and broken after being thrown into a precipice, her body riddled with arrows. In these plays, violence against women carries a political message, as the subjected and abject feminine figures become inverted figures of the male monarch. In the case of La cisma and La hija del aire, the violent deaths of the ill-fated queens amount to public ritual executions necessary for the symbolic restoration of legitimate rule.

Ariadna García-Bryce, Reed College

The Protean Body in Guillén de Castro’s Progne y Filomena

This analysis of Guillén de Castro’s Progne y Filomena (ca. 1608) considers the play’s use of Ovid’s myth in its depiction of the disruption and subsequent restoration of the political body. Explicitly linking the restitution of corporeal integrity — the mending of Filomena’s tongue — to the establishment of political order, the comedia would seem to diverge from the Ovidian conception of open-ended metamorphoses, in which bodies are fragmented and reconfigured in no apparent order. But the corporeal and political confusion of Ovid’s world is, in many senses, still at work. In its constant evocation of cannibalistic imagery, incestuous union, and the violent splintering of sensory faculties, the play foregrounds the persistent marks of arbitrary violence lurking beneath the apparent triumph of an organic political hierarchy.
Shawn William Moore, Texas A&M University

“Of Female Kind” and “a Masculine Mind”: Gender Hybridity in The Convent of Pleasure

Cavendish creates a complex hybridized gender identity in which the feminine body is articulated through a masculinized intellect in order to challenge the normative political gender constructions in place within The Convent of Pleasure. By utilizing this construction, Cavendish critiques the unstable notions of femininity and masculinity, through visual performances of cross-dressing and the use of her contemporary’s political rhetoric, and challenges the dominant social restrictions that bind particular gendered bodies. Scholars like Erin Lang Bonin have examined the discursive uses of hybridized notions of “place, body, language, and being” at work in Margaret Cavendish’s dramatic works. I engage her work and argue that to theorize Cavendish’s dramas in this way is to argue for a rereading of hybridity as a particular identity formation and as a way of challenging the normative gender construction within her political environment.

Nathaniel Stogdill, University of North Carolina at Chapel Hill

Margaret Cavendish’s Spectacles of Severalness and Restoration Sociability

William wondered that “in her self so many Creatures be, / Like many Commonwealths, yet all agree,” and John Evelyn marveled she “summed together” in herself all learned women. For contemporaries and modern audiences alike, Margaret Cavendish is a site where “many Creatures” are unexpectedly “summed together.” This paper argues that Cavendish fashioned this self-styled many-ness in order to intervene in Restoration debates about indemnity. By creating in herself and her texts a spectacle of severalness, she sets off her “mixt nature” as something that deserves the special attention of her audiences. This attentiveness to her “mixt nature” prepares readers to consider the mixed nature of a Restoration society that had suddenly summed in itself so “many Commonwealths.” I focus on The Blazing World, itself a hybridized text that contains many hybrids, as a work that invites Restoration readers to admire and enact the sociable severalness that it represents.

James B. Fitzmaurice, University of Sheffield

Social Class, Nature’s Pictures, and Pieter Breughel’s Peasants

Margaret Cavendish lived in an environment suffused with the visual arts when she was resident in Antwerp during the 1650s. The heritage of the Brueghel family was everywhere to be seen in copies of the elder Pieter Breughel’s paintings. In this paper, I will establish connections between treatments of subjects like peasant dancing and noon meals during harvests on the one hand and depictions of similar subjects in Nature’s Pictures (1656). I will argue that Cavendish is fascinated with the details of peasant dress and felt a genuine bond with the rural lower classes, especially the women. Although her male narrator eventually abandons his farm, Cavendish does not endorse his choice. Indeed, what remains in the reader’s mind is her depiction of peasant life. Cavendish is sometimes understood as a pampered aristocratic lady who had few interests beyond the limits of her social class. Such is not the case.
Making Money: Alchemy and the Rhetoric of Wealth in the Fourteenth Century
This paper traces the rhetorical association between alchemy and market practices — licit and illicit — in the works of fourteenth-century poets, theologians, and canonists. These passages, by Thomas Aquinas, Petrarch, Dante, John XXII, Johannes Andreae, Oldrado, and others, have appeared in many recent studies of alchemy, but have generally been mined for information about natural-philosophical debates. This emphasis has obscured these medieval writers’ more immediate concerns: first, the relationship between alchemy and avarice, and second, the potential impact of successful alchemical transmutation on economic exchange. Their brief discussions of alchemy reveal, in cross-section, a vigorous debate over the potential of alchemical practice to fuel or combat avarice and to benefit the state by providing a reliable source of gold — or harm it by counterfeiting. They provide insight into late-medieval understandings of the ideal and real interaction between technology, morality, and commerce that frame the debate over alchemy through later centuries.

Open-Access Alchemy: Do It Yourself
Redefinitions of “cultural normality” in England and beyond came from outside academic culture as well as inside. Indeed, the popularity of books of secrets, alchemical texts, chemistries, and medical manuals reconceived “cultural normality” by challenging who was authorized to speak and practice. This paper examines Marie Meurdrac’s definitions of alchemical processes and production materials described in La Chymie Charitable & Facile, en faveur des Dames as a case in point, providing, as it does, evidence of the transition to an open market of “do it yourself” production. This transmission of knowledge, in turn, challenged assumptions about authority. Popular publications that enabled broad reading of alchemical processes demystified what had been “secret,” once limited by design and need. Open access to the tools and instructions of alchemy created an increasingly competitive environment: yet it is questionable whether popular access resulted in democratizing production or redefining authorities or authorized practitioners.

Alchemy, London, and Social Transformation in Jonson’s The Alchemist
The Alchemist famously offers a caustic portrait of alchemy, using it to figure mere striving driven by greed, folly, and vice. Such satire suggests aggressive disdain for alchemy, but in fact The Alchemist takes alchemy seriously as a way of capturing the transitional energies of Jacobean London. A phenomenon of transition and transformation, alchemy is a metaphor for London itself for Jonson, the city a crucible for transformations both physical and social. The play’s evocations of the contemporary city, its preoccupations and discourses, proffer the city as the all-important alchemical medium within which opposing elements — gulls and the “venture tripartite” — combine. If the gulls’ craven ambitions are dashed, the endless parade of them for Face, Subtle, and Doll’s schemes suggests the city’s transformational potential. And in the protean Face, Jonson particularly embodies such promise. In his irrepressible duplicity and his successful self-transformations, Face is the play’s truest “alchemist.”
Eugenio Refini, Warwick University
Vernacular Readings of Aristotle in the Quattrocento: Lazzaro Gallineta’s Commentary on the Pseudo-Aristotelian “De virtute”

This paper focuses on a rather unknown fifteenth-century work by the Dominican friar Lazzaro Gallineta, who translated into the Italian vernacular the pseudo-Aristotelian treatise De virtute from an apparently lost Latin version by Niccolò Leoniceno. The translation is accompanied by a commentary that approaches the Aristotelian moral corpus quite differently from the practice within the universities. I will comment on the manuscript tradition of the work — which is interestingly related to the textual transmission of Jacopo Cambora’s dialogue De immortalitate animae — as well as on the main matters the commentator dealt with in interpreting the text; particular attention will be given to issues such as content, forms, and public.

Simon Gilson, Warwick University
Giovan Battista Gelli and Benedetto Varchi as Readers of Dante and Aristotle

This paper explores some of the issues — philosophical, linguistic, literary — arising from the public lectures on Dante by Gelli and Varchi at the Florentine Academy (1541–64). It contextualizes their lezioni in relation to the critical production of contemporary Florentines, and to the extensive earlier commentary tradition upon Dante. The conspicuous use of Aristotle in both Gelli and Varchi is then investigated in relation to both their early formation in Florence and their acquaintance with contemporary university teaching of Aristotle, and the lessons and publications of figures such as Pomponazzi, Tomaso, Verino I, Porzio, Boccadifere, Zimara, and Genua, as well as with translators such as Acciauoli, Argyropoulos, Bruni, and Barbaro.

David A. Lines, Warwick University
Francesco Piccolomini’s Moral Philosophy between Latin and the Vernacular

Antonino Poppi has often described Francesco Piccolomini’s Universa philosophia de moribus (1583) as the most important work on ethics in the Renaissance. It is this for a number of different reasons, including the way in which it skillfully reconciles Aristotelian, Platonic, and Christian positions. Much less known is a manuscript version of this work in the vernacular. This paper will offer an analysis of the differences between the two works in terms of contents, presentational features, readership, and diffusion, asking more generally what one can learn by looking at vernacular and Latin works comparatively in the case of Renaissance Aristotelianism.

Nancy G. Selleck, University of Massachusetts Lowell
A Fool’s Method: Clown-Work and Female Roles on the Renaissance Stage

One aspect of Renaissance acting is the work of clowns, which we know exploited direct connection with the audience to disrupt and (I argue) enhance the play’s action. Not merely breaking the illusion of character, clowns could work in tandem with it to frame the action with irony and to dislocate and complicate the audience’s perspective. This paper argues that other roles in Renaissance drama, particularly those of boy actors, are written like clown roles — i.e., built around engagement
with the audience. In scripts for both children's and adult companies, these roles offer evidence that the clown's method of “working” the audience was also more generally part of Renaissance acting technique. Here I argue it has special relevance for the construction of female character. Lyly and Shakespeare use this method of acting to render the complex perspective of the cross-dressed female character through her/his direct engagement with the audience.

Elyssa Cheng, National University of Kaohsiung

Women and the Consumption of News Media in Ben Jonson's The Staple of News
First staged in 1626 when the newspaper industry newly burgeoned due to the Englishman's curiosity about the Thirty Year’s War, Ben Jonson’s The Staple of News reflects the dramatist’s anxiety over the new medium. First, this cheap and easily-circulated medium challenged the commercial theater for its monopolistic status to express and criticize public affairs. Furthermore, the news media’s accessibility to both sexes and all classes liquidated traditional boundaries, threatened established power structures and cultural hegemony, arousing Jonson’s anxiety over the commercial theater’s market monopoly of audiences. In this play, Jonson intends to criticize the levels and tastes of newspaper readers by engendering the consumption of news to women and by ridiculing his female characters’ credulity in fabricated news. In doing so, he manages to instill doubt in the authenticity of the news, while defending the commercial theater for its contributions to express and comment on public opinions.

Lynn Maxwell, Emory University

Deforming Wax in The Duchess of Malfi
In this paper I take up the wax figures that Ferdinand stages in act 4 of John Webster’s Duchess of Malfi. Ferdinand intends the figures as torture, and reveals them to his sister, the titular character, as the bodies of her husband and children. I connect these doubly staged figures to the questions raised by waxworks as art objects and artistic models in early modern society. Reading the spectacle in Webster’s play, I suggest that by embedding wax figures within the already aestheticized space of the stage Webster raises questions about the status of the play as art and makes use of wax’s inherent malleability and instability to question the permanence of form and break down the binaries of fiction and reality, life and death. These questions reverberate through the play, but are made material in the spectacle of wax on which this paper focuses.

20135
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IN AND OUT OF MANTUA I

Organizer: Molly Bourne, Syracuse University in Florence
Chair: Deanna M. Shemek, University of California, Santa Cruz

Daniela Ferrari, Archivio di Stato, Mantua

Madri, figlie, sorelle: trasmissione di ruoli sociali e di genere nella corrispondenza gonzaghesca del Quattrocento
Ludovico Gonzaga e Barbara di Brandeburgo, immortalati insieme alla “familia” da Andrea Mantegna nella celebre Camera degli Sposi, rappresentano una coppia ideale nel panorama delle corti europee del tempo per il duraturo e solida matrimonio allietato dall’arrivo di ben undici figli, di cui sei femmine, per i quali si mettono in atto abili politiche matrimoniali. La marchesa Barbara è una madre attenta e premurosa che desidera ricevere regolarmente notizie dalle figlie, soprattutto quando sono fuori Mantova. I toni convenzionali ripetono schemi collaudati, secondo un repertorio riguardante in primo luogo lo stato di salute e la buona predisposizione d’animo (l’essere “di buona voglia”). Le figlie devono dimostrare alla madre di rivestire il ruolo loro assegnato dal rango di nobiltà e di genere, praticando l’esercizio delle virtù femminili proprie dell’educazione cortese per essere candidate
Barbara Banks Amendola, *Independent Scholar*
Isabella d’Este Marchesa of Mantua and the Aragon House of Naples

The daughter of an Aragon princess, Isabella d’Este exploited family connections to defend her own state and those of her closest relatives, but also to promote her personal prestige, thus molding herself into the most politically influential Italian noblewoman of her time. Her aim was to shore up the axis of alliances that linked the Gonzaga to the ruling families of Milan (Sforza), Ferrara (Este), Bologna (Bentivoglio), and Urbino (Della Rovere), to whom she was closely related. Having conquered the attention of her Aragon relatives in Naples during her first visit there as a child of three, as an adult she cultivated her powerful cousin Cardinal Luigi d’Aragona and her step-grandmother Queen Giovanna III of Naples. This paper will discuss Isabella’s dynastic projects and papal influence as she carried them out through her relations with Naples.

Sara E. Russell, *University of California, Berkeley*

The Gonzaga Court as Epicenter for the Movement and Transmission of Rape Narratives

This paper discusses the interweaving of literary and oral narratives of rape that centered around the Gonzaga courts in both Mantua and nearby Gazzuolo, demonstrating that Matteo Bandello’s famous novella of the heroic Giulia of Gazzuolo, based on a brief narrative by Castiglione, can be better understood in the context of a series of complex relationships between the largely neglected oral tradition and the literary narratives. Indeed, Bandello integrates his novella explicitly into the literary framework, first by connecting the story of Giulia to Isabella d’Este’s court and to some of the most important figures associated with Mantua at the time, including Mario Equicola, and then by engaging intertextually with Ariosto’s episode of Isabella and Rodomonte. Complementing the analysis of the explicit intertextual connections, I will also discuss the implicit connections between Bandello’s novella and a grisly cautionary folktale that circulated among peasants, especially female peasants, in Gazzuolo for centuries.

![Grand Hyatt First Floor, Suite 184](image_url)

**DEVOTION AND GENDER**

Chair: Kathleen M. Comerford, *Georgia Southern University*


Bearded Ladies: The Female Beard as Symbol of Power, Virility, Protection, and Chastity

Images of bearded women have existed since antiquity. Goddesses like Ishtar were at times depicted as bearded to denote their power; certain female rulers and priestesses donned false beards that symbolized their political and/or religious clout. Medieval legends of the saints included females like Wilgefortis and Galla who miraculously grew beards to preserve their chastity. Women trapped in bad marriages prayed to these saints for relief from their burden. In the secular world, early modern interest in the natural world and its phenomena resulted in the commodification of bearded ladies. As the object of public fascination, they could be exhibited for money, a situation that gave them certain freedoms and benefits that were not available to the rest of the female population. This paper examines representations of hirsute female saints and secular women in early modern art and the privileged position in which they found themselves due to their condition.
Melissa Moreton, *University of Iowa*

Nuns as Patrons in Savonarolan Florence: A Book for the Nuns of San Jacopo di Ripoli

This paper will explore an oddly ordered book of sermons and short devotional texts compiled between 1494 and 1496 by a friar of San Marco, for the Observant Dominican nuns of the Florentine convent of San Jacopo di Ripoli. Though the convent was generally under the oversight of Conventual Dominicans at neighboring Santa Maria Novella, the late fifteenth-century history of the nuns charts their move toward stricter Observance, through repeated alliances with various Observant friars, until finally lobbying for oversight by San Marco in the early sixteenth century as the most ardent group of nuns in the pro-Savonarolan Piagnone movement. The manuscript attests to the nuns’ continued tradition as patrons of book production, illuminates the contents of their convent library and offers a glimpse into their spiritual goals in this late fifteenth-century moment, when they were involved in book production themselves (as scribes, illuminators, and printers) and under the spiritual guidance of Savonarola.

Amie Shirkie, *University of Alberta*

Spiritual Medicine from “the garden of Gods holie word”: Anne Wheathill’s *holesome (though homelie) hearbs*

Anne Wheathill’s *Handfull of holesome (though homelie) hearbs, gathered out of the goodlie garden of Gods most holie word* (1584) is the first English devotional handbook written by a woman, yet is often overlooked in discussions of early modern women’s writing. Sometimes dismissed as regurgitations of scripture, devotional books are often not recognized as meritorious compositions in their own right. The blending of “herbal” and “verbal” in Wheathill’s title acknowledges her use and rearrangement of scripture, but it also links her prayers to contemporary medical and botanical discourse. Wheathill uses this botanical trope to position herself as an ideal reader who zealously gathers, digests, and puts to use her reading, offering spiritual nourishment to her readers. She exploits fissures in the discourse surrounding the role of women in gardening and healing to authorize her prayers as part of a regimen of household medicine and instruction for male and female readers.

20137

**GUNS AND RELIGION IN EARLY MODERN LONDON**

*Organizer: David J. B. Trim, General Conference of Seventh-day Adventists*

*Chair: R. Malcolm Smuts, University of Massachusetts Boston*

*Respondent: Lena Cowen Orlin, Georgetown University*

Gerard Kilroy, *University College London*

“Maybe it’s because I’m a Londoner”: Edmund Campion’s Conflicted City

Edmund Campion (b.1540), son of an anti-Catholic publisher, grew up in Paul’s Churchyard. He was educated beneath Paul’s Cross, when preachers were being attacked with pistol and dagger, and yards from Smithfield where heretics were being burned. He could scarcely have been more exposed to the confessional conflicts of his time. It was an upbringing he valued. After he left Oxford in 1570, he styled himself “Edmundus Campianus Anglus Londinensis.” Campion’s lifetime of Latin scholarship enabled him to move effortlessly through Oxford to Brno, Prague, and Rome, but his experience of London’s conflicted confessional world made his outlook differ from that of William Allen or Robert Persons, and made him committed to the idea that disputation and theological argument alone could solve religious difference. Campion’s London childhood, neglected by his early biographers, throws light not only on him but also on the regional and religious differences of early modern England.
David J.B. Trim, *General Conference of Seventh-day Adventists*

Calvinist Internationalism and the Merchants of Elizabethan London

London during Elizabeth's reign was home of a significant Reformed community. Scholarly attention on London Puritanism has mostly focused on the informal classis led by John Field, and on the merchants who supported it, or on the French, Dutch, and Italian churches that maintained Presbyterian discipline. However, as this paper will show, London was a major support center for the “Protestant cause” on the Continent. London merchants utilized their financial resources, credit networks, and influence for the “Calvinist international.” They extended loans to the rebellious Dutch provincial estates, provided cash and credit to the English captains who raised companies for the Huguenot and Dutch armies, and used their influence to facilitate recruiting for those companies. Finally, the Londoners who helped the Huguenots and Dutch can consistently be identified as zealous Puritans. Thus, this paper will show that London was a major center of Calvinist internationalism.

Lois G. Schwoerer, *The George Washington University*

Guns, Gunpowder, and Gunmakers in London

Guns, gunpowder, and gunmakers had a transformative effect on London during the sixteenth through the mid-seventeenth centuries. The city became the “Gun Capital of England.” This paper will demonstrate that guns changed the cityscape, determined the removal, creation, and use of buildings, affected the city’s land use, influenced the size and demography of neighborhoods, and added new smells and noise to the odor and sounds of the city. They contributed to the city’s economic vitality and growth by offering new opportunities for entrepreneurial enterprise and employment to men and some women in the expanded gun-making industry. They also brought gun crime and gun and gunpowder accidents to the city. Safety concerns led to restrictions on shooting guns and storing gunpowder in the city. Gunmaking moved to Sussex and Surrey and north to Birmingham. London ceased to be the “Gun Capital of England.”
Friday, 23 March 2012
10:30–12:00

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Grand Hyatt
Independence Level,
Independence B

ROYAL DYNASTIES ABROAD:
CONSTRUCTING CULTURAL IDENTITIES AT THE FOREIGN COURT II: DIPLOMACY AND DISPLAY

Organizers: David Taylor, Scottish National Portrait Gallery; Catriona Murray, University of Edinburgh

Chair: Catriona Murray, University of Edinburgh

Anita Gilman Sherman, American University
The King of Poland at the English Court: Elective Monarchies Abroad

This paper argues that the Polish monarchy served as a powerful exemplar for alternative political arrangements in the Elizabethan and Jacobean courts. Although scholars have studied the reception of Laurentius Grimalius Goslicius's *De optimo senatore* in Shakespeare's England, speculating that its English translation, *The Counsellor* (1598, 1607) may have informed the characterization of the courtier Polonius in *Hamlet*, the larger effect of Poland-Lithuania as an elective monarchy that supported and legislated religious toleration has been neglected. My paper looks at various documents dealing with Poland and available in English in the early seventeenth century so as to assess the representation of Polish royal images at the English court. These include diplomatic correspondence, travelers’ accounts, reported table talk, as well as literary allusions in plays and poetry. What did the King of Poland represent to the English nobility? This question goes to the heart of imagining change both political and religious.

Sophie Carney, Roehampton University and National Maritime Museum
Legitimizing Queenship, Visualizing Love: Henrietta Maria and the Decoration of the Queen’s House at Greenwich

Images of dynastic legitimacy and union, marital love, and King Charles and his queen's *mutua fecunditas* littered the interiors of the Queen's House in the 1630s. Using visual and archival materials and focusing specifically on the surviving Queen's House interior features, this paper will interpret the multiple identities of female royalty, focusing on the representations of marital reconciliation and legitimacy in the patronage of Queen Henrietta Maria at Caroline Greenwich. The coupling of Carlomarian and French royal iconographies on the queen’s bedchamber grotesque ceiling will provide the iconographic foundations through which to understand the Queen’s House as a concept embodying the public and private self-imaging of the Anglo-French queen consort. Through an interpretation of the architecture, decorative schemes and location I will contextualise the Queen's House's status within the political and cultural topographies of Stuart London, and more specifically, within the gendered framework of the queen's court.
Michail Chatzidakis, Humboldt-Universität zu Berlin
Ciriaco’s Numismata and Gemmae: The Importance of Ancient Numismatics for Ciriaco d’Ancona’s Archaeological Method

Undoubtedly Ciriaco d’Ancona has been held in high esteem foremost for his accomplishments in the study of ancient epigraphy. However, Ciriaco concentrated not only on copying ancient inscriptions and describing monumental constructions, but also demonstrated a lively interest in all relics of antiquity, including so-called minor arts, such as coins and gems. Consideration of this little-explored topic offers a means of gaining new insight into the methodology and world of thought of this cult figure of early antiquarian studies. In addition, examination of Ciriaco’s interest in such objects will make clear that many of the questions concerning ancient numismatics that later came to dominate the theoretical discourse on art in the sixteenth century were already identified as central concerns by Ciriaco himself.

Giada Damen, Princeton University
Ciriaco d’Ancona and an Antique Venus from Rhodes
During his frequent travels in the eastern Mediterranean Ciriaco d’Ancona gathered, among other objects, numerous antique artifacts. In his hometown, the Italian port city of Ancona, Ciriaco assembled a collection of antiquities, which included small items such as gems and coins, but also large ones such as fragmentary marble sculptures. This paper reconstructs the vicissitudes of one of these antique marbles, which was acquired by Ciriaco on the island of Rhodes. The story of this statue not only sheds light on Ciriaco’s activities as a collector, but also reveals interesting new details of his biography. In addition, the account of the marble’s fate soon after Ciriaco’s death contributes important information about the collecting practices of some prominent members of the Gonzaga family in the early sixteenth century.

Jasenka Gudelj, University of Zagreb
Ciriaco d’Ancona and Triumphal Arches
Triumphal arches, understood broadly to include the honorary arches and city gates, are one of the building types that encountered particular critical fortune in the Renaissance, studied as they were for their inscriptions but also for their architectural and sculptural features. Ciriaco d’Ancona was one of the pioneers of these studies, and, according to Ciriaco’s biographers, it was the triumphal arch in Ancona that ultimately triggered his interest in antiquity and the Latin language. This paper explores Ciriaco’s interest in arches on both sides of the Adriatic, as well as his role in interpreting, imitating, copying, emulating, and quoting these specific antique models.
Framing Family Power in Public Space: Doria’s Appropriation of Portal Sculptures in Their Genoese Neighborhood

The prominent Doria first established their albergo, or neighborhood group, in Genoa in the twelfth century and subsequently built the family’s church of San Matteo with a facing piazza and surrounding palaces. In the fifteenth century the Doria further asserted their presence within the urban center by adorning their palaces with at least ten soprapporte, or lintel reliefs, a particular Ligurian sculptural type. Religious narratives are sculpted at the center of most of these soprapporte and these scenes are marked by the Doria coats of arms. Situated in close proximity to both the cathedral and ducal palace, the Doria albergo was frequently the site of processions and celebrations. The soprapporte within this space clearly designated the public streets and piazza they faced as Doria territory. This paper considers how the Doria soprapporte served a vital function in advertising the family while simultaneously promoting a unified Genoese identity.

The People vs. Lodovico Sforza: A Bishop, a Rectangle, and a Tower

What is better evidence of contested space than a piazza laid out against the will of the people? Without the consent of the townspeople of the Milanese satellite capital of Vigevano, Lodovico Sforza transformed the main square from communal to ducal space and intended to expand his already firm grip on the city by placing a bishop in its midst. However, the recalcitrant citizens refused to enlarge the church at the piazza’s edge for that purpose. The primary mercantile use of the piazza was subsumed by the more flamboyant state events staged by Sforza. Although the enlargement of the area into a forum-shaped piazza makes it one of the first Renaissance squares and among the most beautiful arcaded spaces in Italy, this urban restructuring also represents the obliteration of communal status through legislative means. What had been more public, closed space became the open private space of the Duke of Milan.

The Universal City: Roman Landmarks and the Interspatial Visions of Nicolas Poussin

Landmarks making up Rome’s public and visual profile appear in several paintings by Nicolas Poussin (1594–1665). The French painter, living in Rome for most of his working life, used the profile of his adopted city to depict far-flung places that he could only imagine, including Athens and Egypt. The Castel Sant’Angelo, Torre delle Milizie, and Cortile della Pigna — unmistakable as themselves — are all depicted as displaced to these imaginary places. Concentrating on four major examples, Holy Family in Egypt (1655 to1657), Landscape with Diogenes (1647), The Funeral of Phocion and Landscape with the Ashes of Phocion (both 1648), my paper will explore how Poussin used pictorial appropriation to envision a kind of destabilized “interspace,” a delocalization that I link with the experience of expatriation and exile.
Corey Tazzara, Stanford University

Merchants without a Nation: The Transformation of the Consular Regime in the Free Port of Livorno

This paper examines the relationship between consuls and community in the Tuscan port of Livorno. In much of the early modern Mediterranean, membership in a nazione headed by a consul conferred the right to trade. Consuls protected their community from local rulers and judged internal legal disputes. The proliferation of mercantile tribunals, the state’s rejection of foreign legal spaces within its confines, and novel customs regimes, however, uncoupled formal membership in a community from both the right to trade and access to court. The free port of Livorno (1591) permitted merchants of any ethnic, religious, or state affiliation to trade on equal terms. The right to trade or bring suit in Livorno no longer depended on membership in any community. This did not eviscerate consular institutions, however, but rather turned consuls into informal analysts of local commerce, consultants in debates over customs procedures, and representatives of mercantile opinion.

Céline Dauverd, University of Colorado, Boulder

The Eye of the Storm: The Church of San Giorgio dei Genovesi in Spanish Naples

The church of San Giorgio dei Genovesi occupied a conspicuous position in the Neapolitan cityscape. Focal point of the Genoese quarter, San Giorgio’s history reveals a great deal about the way the community defined its place in Neapolitan society. It contributed to the reputation of its members and to their standing in the kingdom, and served three purposes: spiritual expression, representation, and functionality. First, the church was the seat of religious confraternities that participated in the city processions alongside Neapolitan grandees and Spanish officials. It also served as safe harbor against Ottoman incursions and Lutheran advance. Second, San Giorgio contributed to the conspicuous consumption among foreign nations seeking to attract the King’s favors through participation in exhibition of the most opulent forms of piety. Third, San Giorgio’s purpose transcended its role as sanctuary: it served as the meeting place of the nation, as election hall, and merchants’ entrepôt.

Tristan Stein, Harvard University

A Factious Community: Authority and Nation in the English Factory at Livorno

During the seventeenth century, the Tuscan port of Livorno became a center of English trade in the Mediterranean. However, underlying the importance of Livorno for the growth of English commerce was official anxiety over the conditions of English trade in that city. While appeals to merchants’ subjecthood emphasized state and consular authority over them, official concern over the behavior of those merchants underscored the institutional evolution of the English factory at Livorno as an exclusive, national body that sat apart from the structures of the English state. This paper examines the different conceptions of subject and national identity that defined the development of the English, subsequently British, factory at Livorno from the end of the seventeenth century and into the first half of the eighteenth century.
Sophie Maríñez, Vassar College
What’s in a Home? Exile, Architecture, and Self-Construction in the Works of Mlle de Montpensier (1627–93)
In 1652, a carriage arrived at the abandoned fortress of Saint-Fargeau. Its occupant, Anne-Marie-Louise d’Orléans, Duchess of Montpensier, first cousin to Louis XIV, had just been exiled by her cousin for having participated in the Fronde. At the sight of the fortress, Montpensier broke into tears. The sight reflected the social death that exile represented for members of the nobility. Undaunted, Montpensier began reconstruction of both the castle and herself. As she hired an architect to transform the medieval structure into a courtly palace, she began rebuilding her sense of selfhood. Through exile she became an advocate of a woman’s right to remain celibate or to choose her husband. Not only did she write memoirs, novels, and letters illustrating her beliefs, she also built castles in which she enacted them. Here, I examine the role her chateaux of Saint-Fargeau, Eu (Normandy), and Choisy-le-Roy (Paris region) had in her self-construction project.

Elizabeth M. Sauer, Brock University
Bradstreet’s Exilic Poetry
This paper considers Anne Bradstreet’s “A Dialogue between Old England and New” as an example of exilic writing produced in the 1640s when New Englanders seeking to “explain their exile as their homeland went through its own transformation” (Christopher D’Addario, Exile and Journey [2007]). Bradstreet’s poem presents a dual, gendered account of England’s tragic history in which Old World troubles are exported to a feminized New England. The publication history adds a new dimension to the poem’s transnational context and the history of its transmission. Of all the poems in The Tenth Muse (London, 1650) — what Kate Chedgzoy (Women’s Writing [2007]) calls Bradstreet’s “genuinely transatlantic” volume — that were republished in the second edition, Several Poems (Boston, 1678), “A Dialogue” was the most altered to reflect the changes in England’s political history, which had been exported and posthumously interpolated in the work of the female émigré.

Albert Rabil, SUNY, The College at Old Westbury
Waiting to Be Heard: The Delayed Reception of Early Modern Female Voices
Women began to write in the vernacular at the same time as men, beginning just before 1400. But they disappeared or were disappeared (Christine de Pizan, Margery Kempe, Julian of Norwich). How and why did this happen? What were the consequences of their disappearance and late rediscovery? I shall address these questions in relation to women writers in England, France, and Italy, perhaps touching also on Spain.
SCHOOLS OF GREEK IN THE RENAISSANCE: TEACHING TOOLS AND CLASSROOM PRACTICE

Organizers: Federica Ciccolella, Texas A&M University; Luigi Silvano, Università degli Studi di Roma

Chair: John Monfasani, SUNY, University at Albany

Respondent: Luigi Silvano, Università degli Studi di Roma

Federica Ciccolella, Texas A&M University

Teachers, Textbooks, and Pedagogy in Renaissance Crete

A group of manuscripts preserved in Oxford document the interests and activity of some teachers active in Crete between the fifteenth and the sixteenth centuries. Taking into account the evidence offered by manuscripts and literary sources, this paper will attempt to reconstruct the curriculum of a Cretan school of Greek, the textbooks and methods used in classrooms, and will highlight similarities to, and differences from, the Greek curriculum as documented in Western schools.

Francesco G. Giannachi, Università del Salento

Learning Greek in the Land of Otranto: The School of Sergio Stiso from Zollino (Fifteenth and Sixteenth Centuries)

The school of Greek of Sergio Stiso, which flourished in Southern Apulia between the second half of the fifteenth and the first half of the sixteenth century, has been only partially studied. We know the names of some of Stiso’s eminent students who attended it in order to learn Greek, like Aulo Giano Parrasio, Nicola Petroe, Matteo Tafuri, and Andrea Matteo Acquaviva, as well as the presence in Stiso’s scriptorium of some handwriting experts to whom the scholar gave texts to be copied. A document of great importance that has until now not been placed in sufficient relief is a list of books conserved in ms. Vat. gr. 1412 that Ianus Lascaris found in Stiso’s house in 1492. From this document we will argue that the Apulian scholar had not only grammatical interests but dealt also with medicine, astrology, and prognostication.

Theodore Zervas, North Park University

Teaching the Ancient Greeks in Georgios Gemistos Plethon Mystery School

During the fourteenth and fifteenth centuries several high-ranking Byzantine authorities who called themselves Neo-Hellenes promoted the creation of a Greek or Hellenic identity based on the teachings of the ancient Greeks. These Neo-Hellenes strongly believed in the traditions and religious and philosophical beliefs of the ancient Greeks. During the fifteenth century, a Greek Orthodox Neo-Hellenic monk and teacher by the name of Georgios Gemistos Plethon (ca. 1355–1452) outspokenly promoted reviving the everyday use of the name Hellene for those citizens who helped form the Greek-speaking communities of the Byzantine Empire. He opened up a mystery school and advocated in his school bringing back all the Greek gods for religious worship and spiritual inspiration. This paper looks at several of the teaching practices at Plethon’s Mystery School in Mystra, Greece.
African Ambassadors in the Frescoes of the Quirinal Palace

In 1615, Pope Paul V intervened in the redecoration of the newly expanded papal palace on the Quirinal. The pope made changes to the projected fresco decorations of one of the palace's major ceremonial sale — specifically, he ordered the prominent depiction of non-European ambassadors in the room's decorative scheme. The iconography of exotic ambassadors coming to pay homage to the pope in the context of a suite used for audiences and diplomatic receptions would become a prominent motif in Baroque art, and a crucial component of European sovereign's claims to global authority (most prominently, in the Escalier des Ambassadeurs in Versailles). This paper focuses on the frescoes' depictions of Africans — which celebrate diplomatic contacts with Ethiopia and Kongo — and examines them in the context of diplomatic rituals, traditions of representing "exotic" foreigners in the papal court, and of the papacy's developing diplomatic and missionary concerns in the 1610s.

European Encounters of East Asia: The Tradition of Iconographical Developments and Visual Representations

This paper will focus on two masterpieces visualizing East Asia as seen from a European perspective onto a global world. Firstly, an analysis of Jan van Kessel's panel Asia from his 1660 Munich cycle of "The Four Continents" will localize the European perception of Asia within the notion of the hierarchy of continents. Secondly, the tapestry L'histoire de l'Empereur de Chine from the French Beauvais manufacture will present the diplomatic relations of the court of Louis XIV and the Chinese emperor Kangxi. Both masterpieces reflect the Western idea of parity of European and East Asian culture. At the same time, these objects make reference to the concept of a mighty and exotic other. In both cases, the creation of the two artworks relies entirely on Western sources, in particular on Dutch and Jesuit prints that were crucial for Europe's early modern perception of Asia.

Chaldean Rome ca. 1565

During the late Middle Ages and the Renaissance representatives of the Chaldean nation visited Rome seeking union with the mother church: Rabban Bar Sauma (1288), Moses Mardin (1549), Yohannan Sulaqa (1552) and Abdisho IV of Gazarta (1562). According to Pietro Strozzi, De dogmatibus chaldaeorum (Rome: Zanetti, 1617), Abdisho's portrait was included in Giuseppe della Porta's ca. 1565 fresco of the doge, Pope Alexander III, and Frederick Barbarossa in 1177 in the Sala Regia of the Vatican Palace. The anachronistic inclusion of Abdisho's portrait in the Sala Regia can be linked to the idea of submission: as Barbarossa recognized the authority of the pope, so too Abdisho submitted to the authority of Pius IV. We can also view this pictorial reference to the Chaldean embassies in relation to contemporary efforts to produce bibles in Syriac script, as for example by the Medici Oriental Press (1592).
John Jeffries Martin, *Duke University*

**Renaissance Venice**

Henry Tom joined JHUP in 1974, the year after Frederick Lane’s *Venice: A Maritime Republic* was first published, but it was not until the mid-1980s that Tom began publishing scholarship on Venetian history. For the next quarter century he produced works in social, gender, economic, and religious history. Given the current shifts in academic publishing, I wish to ask whether or not the sort of substantive contribution Tom made will be possible in the future — and, if so, what form it might take. I first explore the nature of a kind of artisanal model of scholarly publishing that Tom embodied. I then ask what the loss of such a model entails for the future of historical scholarship, especially scholarship that takes seriously (as it should) the need to produce multiple lenses on the past, even when the object of study is one particular place — in this case, Venice.

Nicholas Terpstra, *University of Toronto*

**The Editor and His Authors: The Tom “Seminar” on Renaissance Florence and Tuscany**

Under Henry Tom’s editorship, Johns Hopkins developed one of the strongest lists in Renaissance and early modern Italian history among North American academic presses. His own doctoral studies in the field no doubt played a part in this emphasis, and the broader range of the titles he promoted shows that he was anything but parochial in his approach to the Renaissance. But how did he do it? This paper will focus on the list that Tom developed in the area of Florentine and Tuscan studies in particular, and explore how he worked with authors over the years to shape their questions, their research, and their monographs. Tom developed relationships with authors, and his ongoing discussions with them over the years became, in a sense, a field seminar in which he was himself both mentor and student and through which the work of his authors matured.

Robert C. Davis, *The Ohio State University*

**The Broad Italian Renaissance: The Recent Rediscovery of an Italy beyond Venice and Florence**

I will explore the growing Anglophone interest in a Renaissance that goes beyond the “traditional” subfields of Florence/Tuscany and Venice. This new enthusiasm, though limited, is unmistakable. Yet celebrating it overlooks something: before the 1940s, Anglo-American interest in Renaissance Italy actually was quite broad, with many excellent publications on such Quattrocento princely states as Milan, Ferrara, Mantua, and Naples. Tracing the postwar fall from historiographic fashion of these once significant focal points in Renaissance study, as much as their recent reclamation, will consequently be the focus of this paper. Unquestionably the Johns Hopkins University Press has been fundamental in promoting this rediscovery, providing a publication platform for the new sorts of questions that younger scholars are asking about the experienced realities of Italy’s Renaissance.
NEW TECHNOLOGIES AND RENAISSANCE STUDIES II: A NEW SET OF TEACHING TOOLS: INCORPORATING DIGITAL RESEARCH

Sponsor: Centre for Reformation and Renaissance Studies, University of Toronto
Organizers: William Bowen, University of Toronto Scarborough; Raymond G. Siemens, University of Victoria; Diane Katherine Jakacki, Georgia Institute of Technology
Chair: Diane Katherine Jakacki, Georgia Institute of Technology

Jason A. Boyd, Ryerson University
Playing History: Teaching Shakespeare and Beyond with a Theater History Database
Can an online theater history research database be used in the classroom to teach Shakespeare and his cultural contexts? This presentation will explore strategies for using REED's Patrons and Performances Web Site — a database containing evidence of patronized touring entertainment practices and practitioners in pre-1642 England — as a way of facilitating student exploration, analysis, and synthesizing of historical evidence. An example strategy is to examine the performance history of Shakespeare's Richard III in the context of Shakespeare's connections with playing companies recorded in the Patrons database (and in REED's Early Modern London Theatres [EMLoT] database), and further, examine the history of patronage of the Stanley family from the Lord Stanley who features in the play to the Lord Strange whose men performed it.

Tara L. Lyons, University of Massachusetts Dartmouth
Getting in DEEP: Teaching Shakespeare in Print with the Database of Early English Playbooks
Using the Database of Early English Playbooks (DEEP), students in my undergraduate Shakespeare course completed assignments on Hamlet and derived their topics for archival research papers on the print or performance of a Shakespeare play. Designed as an analytical database, DEEP compiles bibliographical information for every known English playbook printed through 1660. The highly specialized data in DEEP might deter some instructors from introducing the resource to undergraduates; however, I will show how such a customized database actually provides students with a supportive framework for in-depth inquiry into the history of early modern drama. With dropdown menus that list the names of authors, genres, theater companies, and stationers — all in modernized spellings — DEEP encourages students to develop complex research questions by combining search terms and to experience the thrill of making new discoveries about Shakespeare and his printed plays.

David S. Stymeist, Carleton University
The Integration of EEBO and LdL in the Teaching of Early Modern Texts
Diana Kichuk in her article on EEBO as a digital resource has asked what has been "the impact of remediation in digital facsimiles?" The so-called emergence of the digital age not only reshaped and refocused critical research, but has provided opportunities to innovate with pedagogy. Over the last five years, my fourth year seminar on the construction of early modern criminality has actively integrated LdL with access to digital archives. Utilizing the searchable features of EEBO, each student located a non-canonical Renaissance text that discussed some aspect of criminality, such as a news pamphlet or broadside ballad; they would disseminate and then teach this material to their peers. The utilization of electronic resources in the classroom opened up new areas of investigation and helped to deform the entrenched of traditional critical categories and conventions. By dematerializing these texts, students paradoxically came to a greater appreciation of the materiality of the original.
Brazilian Indians in Java and Turkey? The Recycling of Exotic Images in Sixteenth-Century Print Illustration

Two captivity accounts published in mid-sixteenth-century Frankfurt incorporated the same illustrations to depict “exotic others” on different parts of the globe: Hans Schiltberger’s Reisebuch (1554), which relates his captivity in the Ottoman Empire, and Hans Staden’s Warhaftige Historia (1557), which describes his experience among Tupinambá Indians in Brazil. The illustrations are derived from an earlier source that depicts an altogether different cultural geography: a 1515 edition of Lodovico de Varthema’s account of his travels in the Middle East, India, and the East Indies, Die ritterlich un[d] lobwirdig Rayss. The iconography and placement of the images suggest that they were not chosen at random or perceived to be utterly irrelevant to their new “homes.” This joint presentation brings together scholars of early modern Germany and colonial Latin America to discuss how the same ethnographic depictions of “Indians” (and other “others”) function in different contexts.

Mayu Fujikawa, Washington University in St. Louis

Ethnic Diversity in Paul V’s Fresco Agenda at the Quirinal Palace, Rome

Commissioned by Pope Paul V, Agostino Tassi and other leading artists painted figures from Japan, China, the Congo, Ethiopia, and Persia in the Quirinal Palace, Rome. At the time of making the fresco (completed in 1617), the attention paid to ethnic accuracy in these global figures was unusual for European artists. This paper interprets how such methodical rendering of their physiognomies and costumes was crucial for the pope’s promotion of his international leadership (he was active not only in spreading Catholicism but also in establishing military, political, and commercial connections with non-European others). The fresco’s imagery was made possible through the several ambassadorial visitations that Paul V enjoyed; non-European residents in Rome could also have been used as models. How differently these non-European figures are portrayed from one another in the fresco will be discussed in relation to contemporaneous travel books and visual resources.

Sarah Beckjord, Boston College

Anecdotes of Love in the Comentarios Reales

Writing from Spain in his Royal Commentaries of the Incas (1609), Inca Garcilaso de la Vega recalls having heard many Quechua love songs. He transcribes one poem and recounts an ethnographic anecdote that illustrates the effects of an Andean love song: Garcilaso draws attention to the force of a love song in a courtship ritual that passes unnoticed by the Spaniard but has an overpowering effect on the indigenous beloved. That the Spaniard interrupts, but does not disrupt, this love story signals the persistence of a powerfully efficacious lyrical tradition that is culturally distinct from, and stands in contrast to, both ancient and Christian discourses on love.
Ariel Hessyon, *Goldsmiths University of London*

**Religious Dissent and Mysticism: The Reception of Jacob Boehme's Writings during the English Revolution**

This paper examines the relationship between religious dissent and mysticism by focusing on the reception of the so-called Teutonic Philosopher Jacob Boehme's writings during a turbulent period of English history. Between 1645 and 1662 most of Boehme's treatises and the majority of his letters were printed in English translation at London. Moreover, two shorter pieces by him were rendered into Welsh in 1655. Boehme's principal English translators had hoped their efforts would be rewarded with the settlement of religious controversies and the disappearance of sects and heresies. It was, however, a vain aspiration. Instead of doctrinal unity there was, a new Babel. I will argue that this religious dissent was an unintended consequence of circulating Continental millenarian, mystic and hermetic texts within contexts for which they had not been intended.

Federico Barbierato, *Università degli Studi di Verona*

**Popular Atheism and the Inquisition in Venice in the Seventeenth Century**

During the seventeenth century an increasing number of people were tried by the Venetian Inquisition on charges of atheism or unbelief. The charge of not believing in anything replaced that of being Lutheran or belonging to some other Protestant group. On one side this resulted from a new inquisitorial strategy. On the other, heterodox Aristotelianism, irreligious groups, and a new dimension of public sociability had all converged in spreading unbelief in the city. Religious dissent therefore took the shape of a highly visible irreligiosity, professed by people who no longer identified with organized groups: on the contrary, they urged religious debate as individuals, and could go as far as assessing religion as untrue and only depending on politics. The paper aims at recognizing this little-known popular dimension of seventeenth-century Venetian libertinism, and the Inquisition's strategies for controlling it.

Alessandro Arcangeli, *Università degli Studi di Verona*

**Girolamo Donzellini on Anger: Managing Emotions between Inquisition Trials**

Religion is relevant in many ways to the study of the historical construction, expression, and perception of passions. Medieval theologians have developed some of the vocabulary and categories most influential in the West. But what about a sixteenth-century learned Latin treatise on anger written by an Italian physician who, within merely two years, will be drowned after a trial before the Venetian Inquisition? Since that was not his first encounter with that tribunal, how much did his personal troubles affect his choice of a subject and way of treating it? Was he expecting, by writing, to influence any future reconsiderations of his orthodoxy — and can we assess whether he actually did in any direction?
Johannes Helmrath, Humboldt-Universität zu Berlin
Roman Coins and Renaissance Imperial Biography: A Paradigm for the Transformation of Antiquity

Coins provide the largest arsenal of images from antiquity. In the Renaissance, imperial biographies are written that intermedially combine coin portraits and literary *vitae* (Cuspinian, Huttichius, Vico, etc.). The ancestral line becomes at the same time a numismatic one; its vitality lies in the fascination with series. This was also a justification at the time for the science of numismatics, which was understood as a universal discipline. In a parallel development, coin images are often integrated into manuscript miniatures, frescoes, sculptures, etc. The aim of my talk is to interpret this phenomenon of de- and recontextualization, monumentalization, and hybridization in the light of the concept of “the transformation of antiquity” (which was presented at the 2011 meeting in Montreal).

David R. Marsh, Rutgers University
Giannozzo Manetti as Biographer

Recent years have witnessed a new flourishing of Manetti studies, and a number of publications in particular have called attention to the centrality of biography to the humanist’s oeuvre. In 2003, Stefano Baldassarri and Rolf Bagemihl edited and translated Manetti’s *Biographical Writings* for the I Tatti Renaissance Library. This work was soon followed by Anna Modigliani’s 2005 critical edition and translation of his *Life of Nicholas V*; and the biographies of book 6 of *Adversus Judaeos et Gentiles* were published in 2006 by Stefano Baldassarri and in 2008 by Gianna Gardenal. To this list of works, one may add the *De illustribus longevis*. James Hankins has analyzed Manetti’s life of Socrates in the context of his classical biographies, but a broader perspective — suggested by the programmatic expression *viri illustres* — must include Jerome, Petrarch, Filippo Villani, and Sicco Polenton as important models for Manetti’s writings.

Ada Palmer, Texas A&M University
Humanist Biographies of Lucretius

While the concrete information about the life of Lucretius that survives from antiquity can today be summarized in a few short sentences, from 1495 through 1570 humanists produced eight biographies of the poet, each more elaborate than the last. These biographies were not simply informational but apologetic, presenting a moral portrait of the author in order to justify his inclusion in the classical corpus, and the study of the classics in general. These political and moral defenses reshaped Lucretius as much as possible to fit the Renaissance model of an ideal ancient: a virtuous, unemotional, pseudo-Stoic sage, deflecting or eliding the conflicts between Epicureanism and Christianity. These biographies expose the historical and narrative techniques humanists used to defend their pagan subjects and themselves in a Christian world, and how their moral and political project shaped the formation of the classical canon that still dominates our understanding of the ancient world.
Autobiography as Theory: Rereading De l'institution des enfans (1.26)

This paper investigates possible strategies for reading one of the best known and most anomalously elaborate autobiographical passages in the Essais: the story of the Montaigne's early Latin education and college experience found in “De l’institution des enfans” (1.26). After briefly surveying the problems Montaigne scholars have encountered with autobiographical readings of this passage, I will compare Montaigne’s essay to Jacques Derrida’s Monolinguisme de l’autre to examine how autobiographical narrative may produce theoretical knowledge. Ultimately I hope to suggest that such a theoretical reading allows us, paradoxically, to understand Montaigne’s text historically in ways that are blocked by apprehending it strictly as autobiographical. Far from representing an antithesis to historical reading, theory here will help make explicit Montaigne’s unique intervention in the increasing institutionalization of language in France during the late sixteenth century.

David L. Sedley, Haverford College

Fields of Finesse and Geometry in Early Modern France

Pierre Bourdieu uses the term field (champ) to denote a space of cultural production generating criteria for distinction enforced by individuals and institutions. Critics have applied Bourdieu’s term to early modern France, which makes sense, given that it is where areas of intellectual culture were explicitly recognized and invested with power in the form of state-sponsored academies. This paper explores the grounds for such an application with regard to a different but related example: the comparison drawn famously by Blaise Pascal between what he called the mentalities of “finesse” and “geometry.” To what extent does the difference between these Pascalian categories have the qualities of a difference between Bourdieusian fields? The answer to this question will shed light on the early modern roots of interdisciplinarity and its challenges.

Tom Conley, Harvard University

Lemaire’s Signature-Event

In this paper I would like to essay the event of the signature, “signature evenement contexte” (the double entendre of signature, événement, contexte — the original title lacks the lower-case majuscule and punctuation marks added by the English edition to sanitize the meaning — and signature, “événement qu’on texte” (signature, an event “written” in the sense of the middle French “texter”), as graphed in Jacques Derrida’s essay in Marges de la philosophie, in the context of early printed poetry. Attention will be drawn to the poetry of Derrida’s essay in its relation to the “event” of the “writing” of printed literature in the early decades of the sixteenth century and the spatialization and encryption of Jean Lemaire’s signature in the first edition of his complete works. The aim is to account for the force of validity that Derrida’s reading of the signature brings to the printed poetry of the grands rhétoriqueurs.
Mary Ellen Lamb, *Southern Illinois University*

Lyric Poetry of William Herbert, Earl of Pembroke, in Manuscript and Print:

Changing Meanings and Changing Contexts

This paper will discuss a few poems frequently attributed to Pembroke. These poems were written in a social context; and then their various reproductions in manuscripts and in printed miscellanies create and recreate new social contexts. This paper explores what changing contexts for his poetry may suggest about the social meaning of poems, in terms of what writing a Pembroke poem — and copying a Pembroke poem — signified within a social structure. From Inns of Court wit, to Royalist loyalties, to the sophistication of a bygone age, to culpable (or daring) aristocratic “drollery”: these social meanings emerge from the texts within which these poems are included, to articulate the historically contingent relationships between reader and text.

Garth Bond, *Lawrence University*

How to Read Like a Viscount: Mary Wroth and William Herbert in the Conway Papers

Though Edward Conway, Principal Secretary to James I, was not a part of the Sidney circle, his collected papers contain 4–5 poems by or closely linked to William Herbert and two poems in the Wroth canon (an earlier draft of U9 and a little known transcription of N14, a poem possibly by Herbert included in the second part of the *Urania*). Conway’s literary collection embodies a favor economy distinct from the traditional “circle” of the extended Sidney family and their clients. Because of his position, Conway often received poems not from longterm clients or friends, but from other aristocrats seeking particular favors, often protection from creditors, as was the case with both Wroth and Sir Henry Goodere (who gave Conway several Donne poems). This context encourages gifts highlighting their rare coterie origins, which may explain the unique nature of the Wroth poems in his collection.

Clare Regan Kinney, *University of Virginia*

Mary Wroth’s Ovidianism

Philip Sidney’s transformation of Ovidian master-narratives have received a good deal of critical attention; his niece Mary Wroth’s appropriation and reshaping of material from both the *Metamorphoses* and the *Heroïdes* have attracted less notice. This paper discusses Wroth’s idiosyncratic conversations with Ovid in *The Countess of Montgomery’s Urania* (1621). It addresses her deployment of Ovidian female complaint within the context of the romance’s “heroics of constancy” as a response to a false lover’s withholding of readerly empathy; it also explores her striking transformations of Ovid’s Pygmalion narrative, in which Wrothforegrounds metamorphoses that paradoxically ratify the “constant art” (and heart) of the female artist-lover. Wroth’s remaking of Pygmalion offers, furthermore, a resonant commentary on Sidney’s reinvention of Pygmalion in two episodes within the *Arcadia*: the refashioning of Pyrocles as Zelmane and Pyrocles’s refashioning of Philoclea as the “author” of his “unused metamorphosis.”
Fabio Pagani, Scuola Normale Superiore di Pisa
Ficino as a Young Scholar of Plato: New Findings
In the general frame of the preparation of his critical edition of Leonardo Bruni’s translation of Plato’s Phaedo, Ernesto Berti managed to identify Ficino’s own copy of the text, a tiny manuscript (108 x 147 mm) containing a collection of Bruni’s translations (Phaedrus, Apology, Crito, Phaedo) along with Calcidius’ Timaeus and a few other works. The document is most important for those who are interested in Ficino and particularly in his first approaches to Plato. Indeed, the document does not only connect Ficino with Bruni, but also allows modern scholars to watch the young Ficino upon his shoulders and read on the margins of the manuscript a number of interesting comments he made on different Platonic passages. In my paper particular attention will be given to the Timaeus and the different times Ficino read this dialogue.

Andrew Bozio, University of Michigan
The Contemplative Cosmos: Cognition, Extension, and Space in Ficino’s De Amore
Neoplatonism posits a universe created through the extension of the divine mind. But when contemplative subjects retrace this illumination to its source, ascending towards the spheres in their desire for Beauty and for the Good, their place within the universe is anything but clear. When the contemplative soul moves beyond the body, where is it located? In the De Amore, Ficino complicates the question by maintaining that only bodies are subject to place, while souls remain free from such constraint. In the absence of the category of “place,” I argue that Ficino’s theorization of the cosmos must be understood through a continental effort to reconceptualize space as a viable category, to overturn the belief that nature abhors a vacuum. His contribution to this debate comes in theorizing the soul’s place within the cosmos, his recognition that contemplative desire defines space as a dimension and as a material sphere.
Daniela Caracciolo, Università del Salento

“Le imagini e le similitudini delle cose”: Ars simbolica in Giulio Cesare Capaccio

Twenty-first-century scholarship has individuated the firm union between the emblematic literature and books of the concetti predicabili of the erudite Giulio Cesare Capaccio. In particular, this paper will look at the connection between images and text, with the aim of underlining the use of images in the Tridentine Age. The research will concern Capaccio’s symbolic theory, also taking into consideration his books dedicated to theological subjects. The question will be discussed within a global perspective, starting with the analysis of the treatise Delle imprese (1592) and then including the Apologi con le dicerie morali (1602) and the Principe (1620). The paper will first focus on the possible literary and figurative sources of Capaccio’s imaginates simbolices and will identify his political, historical, ethical, moral, and religious intents. Subsequently, it will explore the symbolic meaning of the images (emblems, insignia, hieroglyphics), and their role in the ammaestramento visuale.

Andrea Torre, Scuola Normale Superiore Pisa

From Text to Image (and Vice versa): A Petrarchan Case at Chatsworth House Library

An interesting example of visualization of Canzoniere is represented by an Aldine (1514) presently part of the collection of the Duke of Devonshire. On the margins of text we can find many illuminated images that seem to establish an emblematic relationship with several fragmenta. Here we can not yet speak about emblems or imprese, however we went beyond a referential illustration of the text. We are most probably passing from a way of visualization to the other, and the page we are looking at is maybe a snapshot of the compositional process of emblem and imprese. The aims of this paper are: to study a kind of reception of Canzoniere that implies a visual transcodification of the text; to investigate the process of the emblematic elaboration tout court; to try to read Canzoniere through its visual translations, with the aim of catching interpretative points of view unnoticed by an only textual oriented hermeneutics.

20218

Grand Hyatt
Constitution Level, Potomac

IBERIAN DEMONOLOGY:
PORTRAYING THE DEVIL IN SPAIN
IN THE EARLY MODERN PERIOD

Sponsor: Early Modern Image and Text Society (EMIT)

Organizers: Juan Pablo Gil-Oslé, Arkansas State University;
Jorge Abril-Sanchez, Wake Forest University

Chair: Kimberly Borchard, Randolph-Macon College

Jorge Abril-Sanchez, Wake Forest University

Constructing Portraits of Witches: The Pictorial Description of the Hag in Fray Martín de Castañega

The starting point of this presentation is the publication in 1487 of the famous Malleus Maleficarum by Dominican friars Heinrich Kramer and James Sprenger. The popularity of their opus magna was enormous. Indeed, in the next two centuries, this treatise influenced the writing of many religious men around Europe. Most importantly, this “anxiety of influence” led to the construction of a visual image of the witch, whose description had been outlined through the lines of these texts. This stereotypical, biased profile was later used by inquisitors to violently persecute any individual living on the margins of society. I will concentrate on the study of the depiction of these diabolical figures in Martín de Castañega’s masterpiece, while emphasizing the interdependence of the written and the visual in a society and in a time of religious persecutions where looking suspicious was enough evidence of evil intentions.
Eric Clifford Graf, *College of William & Mary*

**The Devil’s Perspective in Cervantes’s La Numancia**

Several critics have indicated the structural similarities between Cervantes’s *La Numancia* (1580) and the *auto de fe* deployed by the Spanish Inquisition in its efforts to eradicate heresy. This essay argues that the disruptive figure of the devil in the play’s second act is a fundamental aspect of this structure. Additionally, by comparing *La Numancia*'s allusions to the Christian apocalypse with similar allusions that accompany images of hellmouths in specific paintings by Martin de Tol (*The Last Judgment*, 1570) and El Greco (*Alegoría de la Liga Sagrada*, ca. 1579), we gain perspective on the complex moral and political significances of Cervantes’s intrusive demon. To the degree that *La Numancia* is an artistic representation of the *auto de fe*, but also an anxious commentary on the apotheosis of Spanish imperialism in the wake of the Battle of Lepanto (1571) and the annexation of Portugal (1580), Cervantes’s devil plays a fundamentally ambivalent role.

Alvaro Molina, *University of California, Los Angeles*

**Augustine’s Theology and Cervantes’s Shape-Shifting Demons**

Saint Augustine wrote one of many chapters on demonology in the *City of God*, entitled “What We Should Believe Concerning the Transformations Which Seem to Happen to Men Through the Art of Demons” (chap. 18, book 18). There, he proposes that human transformations into beasts, such as those recorded by Apuleius in *The Golden Ass* or by various other authors from antiquity, can be perfectly attributed to demons who shift the visual appearance of men and other creatures only with the consent of God, as ultimate creator. This understanding of demonology was partially noted by Mauricio Molho, though not directly attributed to Augustine. My paper will highlight the medieval Christian understanding of demons that runs through Cervantes’s work, while also engaging the debate over these Christian readings vs. the materialist approach proposed more recently by Eric Graf.

Elizabeth Marie Petersen, *Florida Atlantic University*

**The Diabolical and Divine Powers behind María de Zayas’s Witches**

Seventeenth-century Spanish writer María de Zayas, in a unique form of “mimesis,” uses elements of magic to transform the popular concept of the Spanish witch. Throughout Zayas’s novellas, *The Enchantments of Love* and *The Disenchantments of Love*, the literary characterization of the “demon” and the “saint” coalesce, convoluting the difference between diabolical and divine powers. Zayas creates strong female characters who use supernatural powers of their own free will, such as Lucrecia, a beautiful and powerful witch, and Beatriz, a princess endowed with divine magic, shattering the subjugated image of the witch possessed by the devil. Drawing on theories from Jacques Lacan’s “mirror phase” and Barbara Fuchs’s notion of mimesis, this paper demonstrates how Zayas connects the supernatural forces behind her characters to alter the role of the witch, freeing her from the subjugated language constructed by the Catholic Church.
aspects of an artist’s work. This emphasis of invention as an intellectual activity and as the defining part of Raphael’s work is also reflected by Raimondi’s empty tablet-signature. It is used as a metaphor — tabula rasa — for his role as absorber and translator of Raphael’s inventions and for his engravings as memories of Raphael’s creative process: his prints commemorate the artist’s inventions even though these might never have been painted or might have been changed during execution.

Elizabeth McMahon Nabi, *University of Virginia*

**Notions of Authorship in Early Sixteenth-Century Florence: The Case of Fra Bartolomeo and Mariotto Albertinelli**

In 1509, Fra Bartolomeo and Mariotto Albertinelli formed a workshop at San Marco in Florence. The collaboration between the two artists has been evaluated primarily in terms of individual authorship. However, as the two artists employed a variety of signature practices based on their works’ religious, economic, or geographic contexts, the question of attribution as a critical measure is problematic. Although Fra Bartolomeo and Mariotto did sign some works with their individual names for export, still other works were “signed” by Fra Bartolomeo with the generic pictore, while others made in the workshop bore a symbol that celebrated the collaborative nature of their production. Surprisingly, in a period celebrated for its cultivation of individual genius, the case of our two artists suggests a more complex web of authorship. Authorship was variable and contextual, as it allowed for individual ownership as well as alternative notions of authorship in sixteenth-century Florence.

Angela Ho, *George Mason University*

**Borrowing Signatures: Appropriations and the Definition of Authorship in the Early Modern Dutch Art Market**

In the seventeenth-century Dutch Republic, enterprising artists negotiated the high end of a multilayered art market by developing signature motifs that emphasized their authorship. For example, Gerrit Dou — one of the most famous Dutch artists of his time — repeatedly used an arched window to frame his genre scenes, making it a signifier of his illusionistic artistry. Yet the window began to appear in the works of other artists in his circle, raising questions about the relationship between the motif and Dou’s “brand.” In this paper I explore how Dominicus van Tol, Dou’s pupil and nephew, defined his authorial identity in relation to Dou’s through such acts of borrowing, and how Van Tol’s assertion of lineage complicated the meaning of authorship. I also consider the specific processes of consumption in the late seventeenth-century Dutch market, in which the preference for distinctive styles paradoxically fostered a demand for copies and derivative works.

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**DONNE’S LETTERS AND OTHER WRITINGS OF APRIL 1613: ROUNDTABLE II**

**Sponsor:** John Donne Society

**Organizer:** Graham Roebuck, McMaster University

**Chair:** Ernest W. Sullivan, Virginia Polytechnic Institute & State University

**Discussants:**
- Donald R. Dickson, Texas A&M University
- Dennis Flynn, Bentley University
- Margaret A. Maurer, Colgate University
- Jeanne Shami, University of Regina

This roundtable will continue the discussion of Donne’s literary activity in manuscript and print in 1613.
“Questo e il tempo di vivere con te”: Honoring Wives in Fifteenth-Century Florentine Domestic Interiors

The alarming death rate for married women due to reproductive complications forced many men to marry multiple times. Lorenzo Tornabuoni, the son of Giovanni Tornabuoni, the Medici banker and art patron, married twice. He honored his first consort, Giovanna degli Albizzi, with numerous art objects, including a medal with a reverse emblem of the Three Graces by Niccolò Fiorentino. Later, the Tornabuoni family commissioned frescoes by Botticelli portraying Lorenzo introduced to the Liberal Arts and a young woman, probably Lorenzo’s second wife, Ginevra Gianfigliiazzi, with Venus and the Three Graces for their villa outside Florence. Despite the passage of a decade, what objects remembering her deceased predecessor surrounded Lorenzo’s second wife? Was the imagery honoring the two women similar, or was it altered by time? Using the 1497 inventory of the Tornabuoni residences, this paper will explore the manner in which wives were celebrated across time in the Tornabuoni domestic interior.

Displaying Penelope: Reimagining the Ancient Paradigm for Quattrocento Cassoni

Image has an independent influence on memory in its exceptional ability to complement, amplify, distort, and even corrupt textual narrative. Within private space images construct identity and reinforce gender expectations. Penelope’s fame rests in her wifely fidelity. Yet, abbreviating her character to such stereotypical virtues overlooks the fact that her prudence brings her unconventional independence. Penelope is the venue for conflict: her contravention of traditional femininity, far from undermining society, encourages its stability, even while upholding the trappings of feminine modesty. Antique representations decorating household objects display sexual reciprocity, feminine intellect, and partnership between husband and wife to those private individuals most invested in that relationship. In contrast, when the myth is pictured on Quattrocento cassoni it is deprived of its subtleties and merely reinforces feminine subservience and marginalization both within society and within marriage, underscoring the argument that men and women did not equally benefit from Renaissance enlightenment.

Wives, Mothers, and Widows: At Home with Sixteenth-Century Venetian Women

This paper will investigate aspects of women’s lives in sixteenth century Venice. The basis for this study is derived from unpublished inventories housed in the Archivio di Stato di Venezia. These documents represent the material culture belonging to several women spanning the Venetian social hierarchy. Their possessions were a result of social exchange and accumulation over time. The objects listed within these inventories provide clues to contextualizing the temporal roles of these women as wives, mothers, and widows. The spaces they occupied and the rituals they performed throughout their lives are associated with these goods that are tied to elements of ownership, function, and environment. Additionally, there is evidence of property management and money lending. These challenge the notion of domestic boundaries and suggest that it was possible for women to engage with the world around them beyond the prescribed social constructs.
Anthropologist Nancy Munn argues that time is a “symbolic process” that is “continually… produced in everyday practice.” “People,” Munn asserts, exist “in a sociocultural time of multiple dimensions.” Drawing on the evidence of household inventories, prescriptive writings on good housekeeping, representations of the domestic interior, and the material culture of the home, this paper examines how multiple temporalities are produced through interconnections among people, space, and things within the early domestic interior. Specifically, the paper will calibrate the incremental processes by which family portraits produced in late-sixteenth century Bologna by Bartolomeo Passerotti, Lavinia Fontana, and others, contribute to the complex, layered, and shifting temporalities within the early modern domestic interior in dialogue with an array of temporal practices and objects.

20222
Grand Hyatt
Constitution Level, Renwick

ITALIAN RENAISSANCE DRAMA: COMEDY, TRAGEDY, PASTORAL

Operator: Alexandra Coller, CUNY, Lehman College
Chair: Janet L. Smarr, University of California, San Diego

Alexandra Coller, CUNY, Lehman College
Italian Tragedy: Paratexts, Women, and the Remaking of a Renaissance Genre

In spite of its lesser success with Renaissance audiences, the tragic genre was “mandatory” for humanist culture, as Richard Andrews notes in A History of Italian Theatre. More so with tragedy than with any other genre, an enormous amount of theorizing was deemed necessary. Of crucial import was determining the relationship between imitation and verisimilitude. This paper examines the paratexts (dedicatory letters, prologues, theoretical documents) as well as the roles women played in the tragedies of Giambattista Giraldi Cinzio and Lodovico Dolce. In doing so, I will provide some preliminary answers to the following questions: To what extent were dramatists able to manipulate these culturally remote dramatic models into literary or performance texts more palatable, more accessible to Renaissance audiences? How did moral imperatives shape artistic production? Conversely, in what ways did artistic production shape Renaissance perceptions of women and gender dynamics?

Massimo Scalabrini, Indiana University
Italian Anti-Tragedy: Some Renaissance Case Studies

How are conflicts resolved in comic texts? The aim of my paper is to show a few instances — from several Renaissance and early modern comic texts — in which the “happy ending” is reached through a deliberate repudiation of the tragic possibility. I will argue that these “anti-tragic moves” are also explicitly or implicitly contemplated and reflected upon in several Renaissance writings on comedy. These episodes — I will conclude — provide evidence of a defining trait of the Italian literary tradition, namely its preference for comedy over tragedy.

Barbara Burgess-Van Aken, Case Western Reserve University
Barbara Torelli Benedetti: A Feminine Voice in the Pastoral Tradition

While Torquato Tasso’s Aminta and Battista Guarini’s Il pastor fido are most emblematic of sixteenth-century pastoral tragicomedy, female authors also made contributions to the evolution of this genre. Many are aware of Isabella Andreini’s La Mirtilla (1588) and Maddalena Campiglia’s Flori (1588), but few know Barbara Torelli Benedetti’s Partenia, favola boschereccia (ca. 1586), despite the esteem her work enjoyed in her own day. Highlighting my forthcoming translation and critical edition of Torelli’s work, my presentation will introduce this important voice in the pastoral tradition. The paper will discuss Torelli’s biography, her manuscript’s provenance, her close relationship to members of Parma’s prestigious Innominati Academy, and the play’s more unique contributions to the genre, such as use of
profeminist themes and a decidedly Catholic inflection. In addressing these elements, I will make specific comparisons to Torelli’s male and female contemporaries and underscore how she negotiates the gender expectations of her era.

Caterina Mongiat Farina, DePaul University

Verso il “final vocabulary” della modernità: Sofonisba e l’Epistola di Giovan Giorgio Trissino

Questo saggio si occuperà di un importante ma trascurato ruolo fondazionale della Sofonisba: quello di una nuova lingua e un vocabolario culturale per la modernità. Il sacrificio della regina cartaginese Sofonisba ci offre una preziosa chiave di lettura dell’ideologia linguistica di Trissino: in un periodo storico di declino politico e sudditanza a imperi stranieri, la ricetta per rin vigorare e riunificare la civiltà italiana stava nel trovare proprio nella tremenda disfatta i segni della elezione divina, la prova irrefutabile della sua grandezza. Solo una lingua logica e uniforme avrebbe potuto cifrare i “santi segni” di una civiltà nuovamente legittimata, di un mondo reincantato in cui divino e umano avrebbero trovato una nuova armonia. Con Sofonisba e l’Epistola Trissino mira a creare un final vocabulary, espressione coniata da Richard Rorty per indicare quell’insieme di parole usate da un individuo o una comunità di persone per giustificare le proprie azioni, progetti, speranze, dubbi.

20223
Grand Hyatt
Lagoon Level,
Conference Theatre

BENT, BROKEN, AND SHATTERED:
EUROPEAN IMAGES OF DEATH AND TORTURE, 1300–1650 II

Organizers and Chairs: John R. Decker, Georgia State University;
Mitzi Kirkland-Ives, Missouri State University

Ashley Elston, Rollins College

Niccolò Semitecolo’s Reliquary Cupboard for Padua Cathedral: The Image Made Flesh?

In 1367 Niccolò Semitecolo finished a series of paintings for the doors of a reliquary cupboard located in the cathedral of the northeastern Italian city of Padua. This overlooked cycle depicting the martyrdom and burial of St. Sebastian is iconographically different from other Italian Sebastian programs in its marked emphasis on the saint’s prolonged physical suffering and the degradation of his body rather than his posthumous miracles. I suggest that the reliquary cupboard’s unusually explicit focus on Sebastian’s corporeal pain is tied to the paintings’ original proximity to relics and that the mutually reinforcing images and relics were intended to remind the viewer of divine favor gained through physical sacrifice. Such a message may have had particular resonance for a Paduan audience that had just suffered a devastating plague outbreak, an event that may also explain the cupboard’s curious inclusion of Sebastian imagery rather than that of a local saint.

Diana Bullen Presciutti, The College of Wooster

The Beautiful Violence of the Massacre of the Innocents in Late Fifteenth-Century Tuscany

The gruesome nature of some late fifteenth-century Italian depictions of the martyrdom of the Holy Innocents, like those painted by Domenico Ghirlandaio in Florence and Matteo di Giovanni in Siena, presents interpretive problems for the modern art historian. Going beyond the violent imagery of Italian representations of the subject, these paintings have an unsettling mixture of dazzling beauty and graphic violence, confronting the viewer with chaotic panoplies of fabric, metal, and bloodied and broken infant bodies. In this paper I explore these depictions of the Massacre by considering the ways in which the picturing (and beholding) of extreme violence construct meaning; I consider how pictorial emphasis on the suffering of biblical child martyrs argued for the validity of their cult, how the representation of the severed heads and arms of Innocents engaged with local devotion to their relics, and how the paintings themselves problematize the act of witnessing infanticide.
Jennifer R. Hammerschmidt, *University of California, Santa Barbara*

**Rogier van der Weyden's Carthusian Crucifixions: On the Purpose of Pain**

My paper engages the intersection of theological thought and crucifixion imagery during the fifteenth century. Focusing on the Flemish painter Rogier van der Weyden (d. 1464), I explore how the *Scheut Crucifixion* (1454/1455) and the *Philadelphia Crucifixion* (1463/1464) helped to shape the meditational practices of the Carthusian communities for which they were made. By emphasizing the role of emotional affect in meditations on Christ's suffering and death, Van der Weyden placed the perception of the physical world and emotional contact with the divine at the center of the comprehension of spiritual truth. To what end was Christ's suffering — and the pain of those who suffered beside him — on display? My paper explores this question as it applies specifically to the communities of Carthusians for whom Van der Weyden's crucifixion scenes were created.

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**POSTMODERNISM'S RENAISSANCE: BELATED PERSPECTIVES ON EARLY MODERN POETIC STYLE**

*Sponsor:* Rocky Mountain Medieval and Renaissance Association  
*Organizer:* Kimberly Johnson, Brigham Young University  
*Chair:* Molly Murray, Columbia University  

Jeff Dolven, *Princeton University*

**O’Hara’s Wyatt**

Frank O’Hara, charismatic ringleader of the New York School poets in the 1950s and ‘60s, had a lifelong fascination with Sir Thomas Wyatt: he transcribed Wyatt’s poems into his college commonplace book; wrote lyrics full of echoes (“After Wyatt,” “To the Harbormaster”); and considered titling one of his major poems (“Biotherm”) with a phrase from Wyatt, “Whereby Shall Seace.” What was it that drew the urbane curator and chronicler of the midcentury art world to the works of a Henrician courtier poet dead four hundred years? This paper takes O’Hara’s ongoing interest in Wyatt’s works as an occasion to consider two lives in poetry, both of them concerned, on very different terms, with the problem of making a style — where style becomes valuable, even necessary, as a principle of self-understanding and self-projection when the powers of narrative fail.

Kimberly Johnson, *Brigham Young University*

**Bernstein’s Herbert**

L=A=N=G=U=A=G=E poet and critic Charles Bernstein has argued that as a poetic text foregrounds the nondenotative qualities of its language, it increasingly resists what Bernstein calls “the transparency effect”; such writing must be negotiated not merely as a set of referential signs but as an object, which status confers presence rather than implying absence (e.g., the absence, among other things, of the signified). By asserting its opaque objecthood, such writing enlists the body as an experiential instrument. This paper examines the aggressively corporeal formal innovations of George Herbert’s *The Temple*, which emphasizes the sonic and graphic qualities of language so forcefully that the reader becomes radically aware of the experience of encountering poetic surfaces. Herbert’s poetic texts register the incarnational potential of the sign, and I explore the ways in which his assertions of objecthood make of poetry a site of material immanence against the absence of the divine.

Jonathan F. S. Post, *University of California, Los Angeles*

**Shechtspeare: From Bard to Bard**

After T. S. Eliot and W. H. Auden, Anthony Hecht was probably the most considered interpreter of Shakespeare among twentieth-century poets. Not only did Hecht write important critical essays on Shakespeare (*The Merchant of Venice* and *Othello*), as well as produce a substantial introduction of the New Cambridge
The purpose of this paper will be to put Hecht's Shakespeare more fully on the map, in conjunction and comparison with Eliot's and Auden's. It is an odd but undeniable fact that most twentieth-century poets looked askance at Shakespeare, which makes Hecht's achievement the more remarkable.

Martin Marprelate and the Politics of Quotation
The second Marprelate Tract, The Epitome (1588), quotes John Bridges's Defence of the Government Established in the Churche of England (1587) at great length, only to refute it. In its use of extensive quotation followed by refutation, the pamphlet follows the format of other Elizabethan religious controversies. The Epitome, however, does not simply attend to the conventions of printed ecclesiastical polemic; rather, it is preoccupied with what it means to quote one's adversary in print, to take passages out of context and redeploy them, and to read for refutation. While focusing on The Epitome, this paper will examine the politics of quotation in all the Marprelate tracts. Throughout the tracts, Martin calls attention to the fact that he strips quotes from their context, thereby altering their meaning. In so doing, he demonstrates the ease with which one can irresponsibly epitomize others' works, even as such irresponsibility can be rhetorically advantageous.

“I Have Some Latin Too”: Thomas Heywood and the Politics of Citation
This paper examines Thomas Heywood’s spectacular mangling of classical sententiae in his Apology for Actors (1612), one of the few defenses of the theater in Renaissance England. While the tract is generally considered inept, I suggest that Heywood self-consciously draws attention to the textual practice of citation. After all, Heywood was an accomplished Latinist, and his translation of Ovid’s Ars Amatoria widely known. Thus, the fact that the tract’s most egregious miscontextualizations occur in quotations of the Ars suggests something other than carelessness. Rather, Heywood exposes the inherent tensions of a rhetorical form that relies on the reproduction of classical sententiae for its legitimation. This awareness partly explains Heywood’s continual recourse to Ovid, whose appropriation in Renaissance texts almost always raises the problem of context. By reducing debate to a quibble over Ovidian readings, Heywood casts Renaissance polemic as a form of window-dressing, hardly more transparent than the theater itself.

Scriptural and Personal Contexts for Quotation in Donne’s Devotions upon Emergent Occasions
In Autobiography in Early Modern England, Adam Smyth reads commonplace books as works of “autobiography” and asserts that writers reveal much about themselves through quotation of others’ voices. Building on this insight, I argue that the stages of Donne’s illness function as the loci around which he collects Scriptural quotations. As he interprets his situation by relating himself to paradigmatic texts and figures, Donne elides the distance between himself and the original contexts by merging his voice with personal pronouns in the quoted verses. At the same time, Donne seeks
to situate individual passages within Scripture as a whole, collating passages in order to resolve interpretive cruxes, as when he interprets the spots that cover his body using a network of related texts. Through triangulation of text, biblical context, and personal situation, Donne illustrates the challenge of applying difficult and at times contradictory biblical texts to the complexities of experience.

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THOMAS MORE AND HIS CIRCLE
II: SOME ASPECTS OF MORE’S
AFTERLIFE

Sponsor: International Association for Thomas More Scholarship
Organizer: Clare M. Murphy, Arizona Center for Medieval & Renaissance Studies
Chair: Gregory Dodds, Walla Walla University
Respondent: Anne M. O’Donnell, Catholic University of America
Anne Lake Prescott, Barnard College

Twice Beheaded: Thomas More as Time Traveler in R. A. Lafferty’s Past Master
In a recent study of More’s “afterlife” written for George Logan’s Cambridge Companion to Thomas More, I devoted only a few sentences to R. A. Lafferty’s Past Master, a science fiction novel starring Thomas More himself, and very much of its time in the late 1960s, when utopian thought was in a deep suspicion of any highly organized and orderly society. The authorities in Lafferty’s utopia/dystopia, hoping that More himself might help them rethink that world, time-transport him before he can be executed by Henry VIII. The novel is clever, poignant, and almost as ambiguous about imaginary nowheres as was More himself. Although a work of “popular” culture, and hence flying below most academic radar, it offers an interesting insight into the complexities of More’s reception in the last century and seems worth a longer look. This is not Robert Bolt’s More.

Clare M. Murphy, Arizona Center for Medieval & Renaissance Studies

Neither Marble nor the Gilded Monuments of Princes
Clark Hulse explains how the 1538 dismantling of Thomas Becket’s shrine in Canterbury Cathedral was Henry VIII’s attempt to expunge the memory of a second Thomas executed by a second Henry. Yet without grave, shrine, or statue, More was depicted in painting and literature. While the reign of Mary Tudor allowed William Rastell’s 1557 folio printing of his uncle’s English (and some Latin) works, the accession of Elizabeth prevented formal publication of writing by or about More. Yet the very existence of the play Sir Thomas More, denied staging by the Master of the Revels, indicates the popular acclamation of More’s cult, as do other sixteenth- and seventeenth-century works discussed in this paper. The introduction to the printed text accompanying the Royal Shakespeare Company’s 2005 production of [Sir] Thomas More stresses how popular acclamation of an officially condemned figure persists in spite of attempts to the contrary.

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WORDS AND MUSIC II

Chair: Ruth I. DeFord, City University of New York, Hunter College
K. Paul Harris, University of Puget Sound

Arcadelt’s Bemban Legacy: “Quand’ io pens’ al martire”
Several madrigals from Jacques Arcadelt’s Primo libro di madrigali (Gardano, 1538) are ascribed varying degrees of fame, with “Il bianco e dolce cigno” often cited as his most famous. However, the madrigal “Quand’ io pens’ al martire” may be an overlooked classic. It represents a nexus of celebrity in mid-sixteenth-century
Europe: it was the only madrigal in the book setting a text from Pietro Bembo’s *Gli Asolani* (1505); it was intabulated by the great lutenist Francesco da Milano in the 1530s; and Orlando de Lasso composed a parody mass on “Quand’io pens” in 1569, fully thirty-one years after its initial publication (and, even later, Lasso referred to the piece in a letter of musical puns to his friend Duke Wilhelm). "Quand’io pens" was one of few madrigals to be widely disseminated across Europe, perhaps because of its ennobled pedigree and its blend of Italian and French properties.

Emiliano Ricciardi, *Stanford University*

Madrigals on Torquato Tasso’s *Rime* from Rudolf II’s Imperial Court

In the 1580s and ’90s, Torquato Tasso’s lyric poems, collectively known as *Rime*, enjoyed a remarkable musical fortune in Italy as well as in central Europe. One of the courts whose musicians proved fondest of the *Rime* was that of Rudolf II in Prague. Indeed, composers such as Battista Galeno and Camillo Zanotti, and especially Stefano Felis and Philippe de Monte, produced numerous madrigals on Tasso’s lyric poems. In this paper I will explore what role the literary culture of the imperial court played in generating this trend. In addition, I will examine how the composers reacted musically to Tasso’s *Rime*, measuring if and to what extent they influenced one another. By doing so, I will contribute to our understanding of Tasso’s reception outside Italy and shed light on the traditions and styles of one of the most important musical centers of the late Renaissance.

Gordon Haramaki, *San José State University*

Recalling Petrarch: Word, Image, and Memory in Monteverdi’s “Hor che ‘l ciel et la terra”

While Claudio Monteverdi’s madrigals are best known for their close matching of music to poetry, his setting of Petrarch’s famous “Hor che ‘l ciel et la terra” is a series of vivid musical gestures that seem to fragment the overall sense of the sonnet for graphic moment-by-moment characterizations. What is the purpose of the composer’s deconstructive strategy? This paper explores Monteverdi’s setting of “Hor che’l ciel” as a musical “recollection.” Using the classical memory technique of mentally creating architectural *loci* and placing within them a series of striking images as reminders of words, Monteverdi creates a bipartite musical structure populated with a succession of arresting musical gestures inspired by Petrarch’s words. With this series of highly individual musical moments Monteverdi guides the listener through the spaces and images of memory to both recall and savor Petrarch’s poetic language, rendering the text and music both memorable and re-memorable.

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MEDICAL CULTURE BEFORE ITS PUBLIC: REPRESENTATION OF MEDICINE IN SPANISH GOLDEN AGE THEATER

*Sponsor:* Chemical Heritage Foundation

*Organizers:* Carin Berkowitz, Chemical Heritage Foundation; Tayra M. C. Lanuza-Navarro, *Universitat de Valencia-CSIC*

*Chair:* Carin Berkowitz, Chemical Heritage Foundation

Marialuz Lopez-Terrada, *CSIC*

The Representation of Extra-Academic Medical Practices in Early Modern Spanish Drama

During the seventeenth century in Spain, theater was nearly a national obsession and actors were constantly asked to play the part of physicians. For this reason, historians of Spanish medicine have frequently found dramatic texts to be helpful sources for information about university-trained physicians and the Galenic medicine they practiced. However, other kinds of medical practitioners — ranging from apothecaries and midwives to charismatic healers and unlicensed practitioners — have often been overlooked, despite the fact that they, too, appear on stage in great numbers. This talk will focus on extra-academic practitioners,
but rather than consider drama a source for historical information, I will examine
the context and significance of representations of extra-academic practitioners.
I will pay particular attention to representations of the transmission of traditional
medical knowledge and its coexistence alongside other forms of medical practice
that served as alternatives to Galenic therapeutics. These include empirical, magical,
and religious practices.

Tayra MC Lanuza-Navarro, Universitat de Valencia-CSIC
Shared Astrological Culture: The Representation of Astrology and Astrological
Medicine in Golden Age Spanish Theater
This paper is a presentation of part of a research project focused on medical culture
and on how medicine was represented in golden age theater, including astrological
medicine. As a part of medicine and following the tradition of doctors with some
knowledge of astrology and of astrologers-doctors, the explanation of diseases through
the influence of the stars was, at the time, considered as a scientific explanation. One
of the aims of the research is to study the representation of astrology as a whole, that
is, the general view of astrology as a discipline that the plays reflect, as well as the
ideas related to medical astrology. In this paper I will focus on the representation of
astrology in several plays written during the seventeenth century, mentioning some
of the topics that the plays suggest.

John Slater, University of Colorado, Boulder
Alchemy, Modernity, and Religious Discourse in the Spanish Baroque
Historians have traditionally found the seeds of Spain's scientific modernity in the
chemical medicine that began to flourish at the end of the seventeenth century.
But to focus on physicians tends excessively to simplify the social complexities
surrounding the development of chemical medicine in Spain and to overlook the
importance of other media in the transmission of scientific ideas. This talk proposes
a fundamental reorientation of the way we have understood the dissemination of
scientific ideas at the end of the seventeenth century: rather than considering the
acceptance of chemical medicine an academic debate carried out by physicians, it
should be considered a political debate in which participation was conditioned by
the particular stripe of one's courtly ambitions. To illustrate this, I will show how
preachers at court used sermons dealing with questions of alchemy and chemical
medicine to align themselves with rivaling members of the royal family.

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THE KING’S SPEECH: RHETORIC,
AGENCY, AND MONARCHY IN
SHAKESPEARE’S HISTORIES
Sponsor: Medieval-Renaissance Colloquium at Rutgers University
Organizer: Steven Syrek, Rutgers University
Chair: Q. Sarah Ostendorf, New York University
Julian B. Koslow, Virginia Tech University
Anti-Tamburlaine: Resisting the Rhetor as Ruler in Shakespeare’s First Tetralogy
Long deemed the work of Shakespeare’s that is most indebted to the oratory-centered
dramaturgy of Marlowe, the First Tetralogy has also been considered relatively naïve
and simplistic in its understanding of the workings of history. However, in its
repeated circumscription and undermining of the Marlovian image of the rhetor as
ruler, first popularized in Tamburlaine, the First Tetralogy in fact offers an important
critique of a flawed model of political and rhetorical agency — one that we still
see embodied in fictions of the decisive dramatic and historical agency of “the big
speech.” This paper will examine how Shakespeare divorces rhetorical prowess from
military and political success in the figures of Talbot, Joan, Jack Cade, and Henry
VI, and concludes with a brief discussion of Richard III and the supersession of
oratory by intrigue as an image for historical agency.
Regina Masiello, Rutgers University

The King Incarcerated: The Rhetoric of the Prison in Richard II

In his “numbering clock” monologue, Richard II, one of Shakespeare’s most famous prisoners, wonders how he will “compare” his position to the world. This paper argues that what Richard goes on to “hammer out” echoes the work of two aristocratic prison poets who preceded him: Sir Thomas Wyatt and Henry Howard, the Earl of Surrey. Long before Shakespeare brought Richard to the stage, Wyatt and Surrey captured the plight of the aristocratic prisoner in their lyric poems. As they recorded the psychological and sensory experiences of incarceration in the expressive rhythms of their lines, they established a prison tradition in England that acts as an invaluable context for Richard’s soliloquy. The classical rhetorical devices (like anaphora and epistrophe) at work in Surrey’s and Wyatt’s poems, are also at work in Richard’s lines, and to similar ends. The king’s speech is thus indelibly marked by the rhetoric of the prison.

Steven Syrek, Rutgers University

Bolingbroke/Richard: Speaking Power to Truth in Richard II

Richard II’s language is characterized by metaphor, wordplay, and a rhetorical mannerism both solipsistic, denoting a mind absorbed with its own self-representations, and ceremonial, performed as if those representations had the illocutionary force of imposing their form on reality. Bolingbroke, by contrast, is a pragmatic, taciturn, almost Machiavellian figure. Whereas Richard believes he can shape his world through grand displays of language, Bolingbroke struggles to withhold from public scrutiny his darker purposes — until he too must speak a language of power. As Henry IV, he comes to adopt, partially and uneasily, a mode of speech he ends up appropriating from Richard, a king’s style of speech that in its formal qualities is designed to structure the experience of its auditors. But Henry well understands the untenability of such rhetorical tactics, since his ascendency proves the gap between what a king says and what his listeners hear.

Isidro J. Rivera, University of Kansas, Lawrence

Text, Image, and Performance in Andrés de Li’s Thesoro dela passion

Andrés de Li’s Thesoro dela passion published in 1494 by Hurus in Zaragoza draws extensively from late medieval writings on the Passion of Christ. The earliest printed edition also borrows from the rich visual culture of late medieval Castile and includes over seventy-two woodcuts that provide laypeople with “ways of seeing” their faith by offering a graphic space suitable for engaging in private performance of devotional activities. As such, text and printed images deployed within the context of the devotional book might remind readers that reading was an important first step on the path to mystical communion. These paratextual elements together
reinforced devotional practices and upheld church teachings in the areas of faith. Li’s *Thesoro dela passion* thus offers an important site for understanding the function of the printed image in the Iberian Peninsula during the incunabular period and shows how printers responded to the spiritual needs of fifteenth-century readers.

Linde M. Brocato, *Independent Scholar*

**Representation and Memory: The Illustrations of Early Editions of *Celestina***

In “A la vanguardia del libro ilustrado: *El Terencio* de Lyón (1493) y *La Celestina* de Burgos (1499)” (Bulletin of Spanish Studies 86:1 [2009]:1–17), David Rodríguez Solás points out the dearth of attention to the early illustrations of *Celestina*. Here, he connects the images in both Terence’s works and in *Celestina* to issues of their market, and of their interpretive and paratextual functions within each early imprint. In the case of *Celestina*, they also signal its affiliation with humanistic comedy, particularly Terence. Yet merely situating early illustrated editions of Terence and *Celestina* within renewed early modern awareness of theater as representation and within the history of the book, while useful, neglects the enriching cognitive and ethical dimension of the memory arts in the use of printed images. This paper deepens analysis of the illustrations in *Celestina* by situating them within the architectonics of ekphrastic memory in the late Middle Ages.

Clara Pascual-Argente, *Rhodes College*

**Reading the Sea: The Woodcuts in the *Vida e historia del rey Apolonio***

The *Vida e historia del rey Apolonio* (Zaragoza? Pablo Hurus? 1488?) is a short printed book recounting the well-known story of king Apollonius of Tyre in Castilian prose. It contains more than thirty woodcut illustrations that amount to the only extant visual translation of this narrative in medieval and early modern Iberia. Despite having been reproduced twice in facsimile form, the incunabulum’s images have not yet attracted the critical attention they deserve. In this paper, I will explore the relationship between the three parallel narratives offered in the *Vida*: the prose text, the summarized story offered by the rubric-like titles that separate the text in different sections, and finally the woodcuts, most of which focus on the sea that facilitates and represents the endless circulation of bodies and goods in the story.

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**MARGARET CAVENDISH II: NARRATIVES OF SCIENCE**

*Grand Hyatt First Floor, Suite 134*

**Organizers:** James B. Fitzmaurice, *University of Sheffield*; Lisa T. Sarasohn, *Oregon State University*

**Chair:** Brandie R. Siegfried, *Brigham Young University*

**Respondent:** Sara Mendelson, *McMaster University*

Emily Griffiths Jones, *Boston University*

**Empirical Providence in the Romances of Margaret Cavendish***

Cavendish reworks the concept of providence in her romance narratives, redefining the genre’s traditional reliance on providential teleology away from a zealous Protestant interpretation and toward her definition of providence in *The World’s Olio*: the human ability “to observe the Effect of Things, and to compare the past with the present, as to guess, and so to provide for the Future.” While the former understanding of providential romance involves perceiving the divine order within seemingly random events, Cavendish’s protagonists accept these events as random and rely on empirical observation to construct order from them. The heroines of *The Blazing World*, *The Contract*, and *Assaulted and Pursued Chastity* survive their trials and arrive at happy endings not through their faith in a divinely structured narrative but through their ability to analyze the patterns within atomistic contingency. Rather than inhabiting a predestined sacred narrative, they create their own narratives out of apparent chaos.
Julianne Werlin, Princeton University

Time, Matter, and Social Change in *Grounds of Natural Philosophy*

Much has been written about Margaret Cavendish's use of the Royalist literary virtue of variety. But variety, I suggest, may have more ambiguous political implications. It need not merely mean *copia*, but in temporal terms, is tantamount to change; using variety in this sense, Cavendish develops a theory of the transmutation of one society into another. Indeed, Cavendish suggests that time itself is a function of such variety: “Time [is] only the Variation and Alteration of Nature.” Focusing on Cavendish’s appendix to the *Grounds of Natural Philosophy*, I propose that even her definition of matter — in terms of divisibility rather than, say, extension — is designed to accommodate a theory of social change. In concentrating on the temporal dimensions of variety, I shall make use of research on the oral context of Cavendish’s work, for read aloud many of Cavendish’s works would present fantastic metamorphoses rather than diverse tableaux.

Lisa T. Sarasohn, Oregon State University

Insect Sexuality in Margaret Cavendish’s *Observations Upon Natural Philosophy*

Robert Hooke, in his 1665 *Micrographia*, the first graphic description of the findings of the Royal Society's microscopic program, included engravings of a huge louse and a giant flea, which have become iconic in discussions of the Scientific Revolution. Cavendish responded to his investigations by condemning experimental science as delusional, but also as dangerous, particularly to women. In my paper I will discuss the sexual meanings of vermin in the seventeenth century and the ways in which Cavendish implicated the experimentalists as sexual voyeurs or even sexual predators. The new science and pornography shared a fascination with the graphic depiction of objects. Cavendish saw that to magnify something is to objectify it, a threatening practice for women.

**20232**

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**ALCHEMY II: ALCHEMY IN THE ARTS**

**Organizer:** Chad Engbers, Calvin College

**Chair:** Sandy Feinstein, Pennsylvania State University Berks

Berthold Hub, University of Vienna

*Opus alchemicum* and Ideal City in Filarete’s *Libro architettonico*

Filarete’s *Libro architettonico*, written between 1460 and 1465, narrates — in the form of a dialogue with Francesco Sforza — the story of the foundation of an ideal city, named Sforzinda after his patron. Art history has always treated Filarete’s book as if it were merely an architectural treatise. But in addition to the aspects of the text that are concerned with the rationality and functionality of architecture, there are other aspects with a symbolic and magical nature, combined with a utopian imagination. This paper explores Filarete’s numerous alchemistic references and proposes an interpretation of the city’s ground plan — two squares laid one above the other in such a way that their angles are equidistant, and circumscribed by a circle — as a image of the *opus alchemicum* modeled on the blueprint of God’s macrocosmic creation.

Christiane Hille, Ludwig-Maximilians-Universität München

Painting Celestial Substances: The Elizabethan Miniature in the Light of Renaissance Alchemy

Cross-referencing the lapidary knowledge for the making of portrait miniatures contained in the technical instructions of Nicholas Hilliard’s *Treatise on the Art of Limning* (1596) with contemporary alchemical recipes for the production of “spirits,” this paper examines the practice of miniature painting as a laboratory experiment for the material reproduction of the noble charisma of its courtly sitters. Descending from the use of reliquary pendants and magic talismans, the Elizabethan
miniature presents a “miasmic artwork,” i.e., an object that is perceived to physically transmit the power of the celestial spheres, which traditionally formed the reference of courtly identity in late Renaissance England. References for this line of inquiry are contemporary theories on the physical form of the emission of “holiness” from reliquaries, as they were themselves examined in alchemistic experiments, and, as I would like to suggest, eventually affected the painterly style of the Elizabethan miniature.

Chad Engbers, Calvin College

Psychology and Alchemy in John Donne’s Holy Sonnets

Scholars have long noted the ways in which Donne refers to alchemy satirically in some poems but uses alchemical metaphors seriously in others. Commentary on alchemy in the Holy Sonnets, however, is surprisingly thin, perhaps because the alchemical imagery in these poems is often not explicit. This paper assumes that alchemy was not merely a set of images for Donne to exploit, but an inherent part of Donne's thinking and worldview. Taking some of its cues from C. G. Jung’s writings on alchemy, the paper argues that even in sonnets that are not explicitly alchemical, the psychological architecture of the Holy Sonnets often conforms to basic alchemical patterns, including putrefaction, ablation, and — especially — the chemical wedding. Viewed as psychological and alchemical exercises, the Holy Sonnets become productive failures which, like alchemy itself, do not succeed in their ultimate goal but nevertheless generate useful knowledge and wisdom as byproducts of the process.

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VERNACULAR ARISTOTELIANISM IN THE RENAISSANCE II

Organizer: David A. Lines, Warwick University
Chair: Simon Gilson, Warwick University

Maude Vanhaelen, University of Warwick
The Plato-Aristotle Controversy in Sixteenth-Century Vernacular Philosophy:
Francesco de’ Vieri at the University of Pisa
Francesco de’ Vieri (also known as Verino il Secondo), was the first professor of philosophy to be granted permission by Grand Duke Francesco de’ Medici to give occasional lectures on Plato at the University of Pisa. In this context, Verino wrote several commentaries where he showed the essential agreement of Plato with both Aristotle’s doctrine and Christianity. This paper examines the way in which Verino represents Aristotle in his anti-peripatetic treatise Vere conclusioni di Platone conformi alla dottrina christiana et a quella d’Aristotile (True Conclusions of Plato in Agreement with Christian Doctrine and Aristotle’s Teachings, Florence, 1589), a polemic targeting his rival, the Aristotelian Girolamo Borri of Arezzo. It examines the circumstances in which this treatise was written and the way in which the polemic between Verino and Borri revives the Plato-Aristotle controversy initiated by Plethon, Scholarios, Bessarion, and Trebizond, in the first half of the fifteenth century.

Marco Sgarbi, Università degli Studi di Verona
Translating Aristotelian Logic into English: Ralph Lever’s Witcraft and English Vernacular Renaissance Aristotelianism

English Renaissance Aristotelianism pales when compared with that of the Continent. On can see this in the field of translations: there was only a handful of vernacular texts meant for a general audience. None of the main logical, metaphysical, or scientific works of Aristotle were translated into English during the Renaissance period. However, in a general reawakening of Aristotelianism during the last quarter of the sixteenth century, Ralph Lever (1530–85) makes an interesting attempt to translate the key concepts of the Aristotelian logic into
English in his *The Arte of Reason*, which is the oldest logical textbook conceived in English language (1549–51). The present paper aims to assess the role played by Lever in the English vernacular Aristotelian tradition focusing in particular on his translation of Aristotle's logical terminology by examining the context within he worked, his humanist approach, and his philosophical issues.

Violaine Giacomotto-Charra, *Université Michel de Montaigne–Bordeaux 3*

**French Natural Philosophy: The Case of Scipion Duplex**

Although Aristotelian theories were known and used in French literature, and particularly by scientific poets like Baïf and Du Bartas, in the seventeenth century Scipion Duplex, a protégé of Maguerite of Valois, was one of the very first who attempted not to translate, but to explain and develop Neo-Aristotelian natural philosophy in French, not only in order to popularize these theories, but also to provide the French vernacular with the material and the language of natural philosophy. This paper aims to present an overall view of Duplex's works, in order to focus on the way he figured out his project: which subjects did he choose to expose? How did he use the Neo-Latin academic forms in the vernacular text? How did the transformations of the Renaissance’s scholasticism shape his presentation of Aristotelian natural philosophy?

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**THEATER AND DRAMA II**

Chair: Constance Jordan, *Claremont Graduate University*

Thomas J. Moretti, *Independent Scholar*

**Via Media Theatricality and Religious Negotiation in Thomas Dekker and Philip Massinger's* The Virgin Martyr**

This paper argues that Jacobean playwrights fantasized ways to affect audience members with disparate religious predilections at a time when England’s church and court struggled to carve a “middle way” between reformed, sermon-centered worship on the one side and traditional, sensuous pieties on the other. Although polemicists like John Foxe had already masculinized English reform, paganized Catholic piety, and feminized ceremonial traditions, King James mandated kneeling at communion and Lancelot Andrewes beautified his chapel. *The Virgin Martyr* exploited the resulting sociopolitical tensions for theatrical purposes. In this play, both sensuous and reformed pieties strengthen a female Christian martyr, convert pagan soldiers, feminize those same soldiers, and embolden sadistic torturers. Like other Jacobean dramas, this play unsettles “pagan” and “Christian” pieties to do for the theater what the church and the court tried, and ultimately failed, to do for the realm: allay religious tensions just enough to placate a heterogeneous audience.

Kristine Anne Johanson, *Hobart and William Smith Colleges*

**"La calamité de ce temps": Politicizing, Marketing, and Dramatizing Nostalgia in England and France**

Religious, economic, and political turmoil rocked England and France throughout the sixteenth century, particularly at its close. This paper explores how, in both countries, nostalgia became a means of refracting the period’s instability through drama. Under Henri IV, nostalgia became a prescription of the state, as he demanded that his subjects move beyond the Wars of Religion, while the Elizabethan state derided nostalgic discourse, even as it became an important dramatic rhetoric. Increasingly politicized, the appeal to an idealized past became a marketing tool of publications, which proclaimed their relevance for the times and made the comparison of past to present a ubiquitous act in England and France. Analyzing select histories of Shakespeare and Montchrêstillien, this paper explores the dramatic connections between these playwrights and asks how these writers relate to a recent past and what it means that they cast their relation to national history in terms of nostalgia.
Peter C. Herman, *San Diego State University*

Law and Equity in Shakespeare’s *A Midsummer Night’s Dream*

Despite its seeming lightness, *A Midsummer Night’s Dream* very much concerns the relationship of law and equity. The exchanges between Theseus, Egeus, and Hermia about “the ancient privilege of Athens” raise questions of statutory interpretation and equity that recall discussions by St. Germain, Plowden, and Seldon. I argue that the play achieves its comic ending only when Theseus engages the law and, in a highly resonant act, supersedes it (“I will overbear your will”). Shakespeare creates a paradox in his treatment of law: in the first scene, Theseus comes to the wrong result (endorsing enforced marriage), but for the right reasons (equitably interpreting statutory law to save Hermia’s life). But toward the play’s end, Theseus comes to right result (the lovers marry the right person), but for the wrong reason — superseding the law, thus breaking his promise (in Plutarch) to submit his will to “the preservation of the lawes.”

**IN AND OUT OF MANTUAA II**

20235

*Grand Hyatt*

*First Floor, Suite 183*

*Chair and Organizer: Molly Bourne, Syracuse University in Florence*

Tanja L. Jones, *The University of Alabama at Birmingham*

*Ludovico Gonzaga and Pisanello: Circulating Gonzaga Identity*

Pisanello’s medals created ca. 1447 depicting Ludovico Gonzaga, second marchese of Mantua (r. 1444–78) and his father, Gianfrancesco (r. 1407–44) were among the earliest cast portrait medals, a form invented by the artist in the late 1430s. This paper defines the objects’ dynastic and political value, their iconographic relationship with Pisanello’s Arthurian frescoes in Mantua, and their function as part of an innovative program of self- and familial-fashioning initiated by Ludovico. Considerations of historical context and the literary and visual culture of the court demonstrate that the medals, like the frescoes, affirmed the subjects’ military prowess, piety, and right to rule. Produced in multiples, the medals transmitted the Gonzaga “brand” beyond the palazzo walls to an international audience, forming an essential part of the earliest visual program produced by a single artist that coordinated medallic imagery with a monumental, painted commission.

Sally Anne Hickson, *University of Guelph*

*The Princely Education of Federico II Gonzaga in Rome and France*

Federico II Gonzaga was born to be the prince of Mantua. However, the political, social, and cultural education that shaped his princely identity took place largely away from the Mantuan court. From 1510–13, Federico was a “hostage” of Julius II in Rome, and in 1515, Francis I brought Federico back to France, this time as a hostage to the royal court. This schooling in papal and princely power would prove a potent mix of influences for a young man christened as godchild to Cesare Borgia, Machiavelli’s model of the modern prince. This paper reexamines how Federico’s princely identity, particularly his expressions of personal and political power through material culture, was shaped by these experiences as a diplomatic pawn in the company of popes, prelates, cardinals, courtiers, and kings.

Valerie Taylor, *Pasadena City College*

*The Emperor Visits Mantua: Charles V and Giulio Romano’s Giants*

Giulio’s *Camera dei Giganti at Palazzo Te*, completed in the early 1530s, promoted Gonzaga magnificence while unveiling a brave new style of painting in mural decorations. Vasari described the effect of these painted interiors as “rooms filled with such a variety of fantasies that the brain reels at the thought of them.” Giulio’s conceit of Jupiter destroying the giants continues to inspire political interpretations of the room as alluding to Federico II Gonzaga and Charles V. This paper will consider why a strictly sociopolitical reading of the decorations might not accurately reflect the intentions of the patron and his court artist. Nonetheless, having the
Emperor himself “in and out of Mantua” and participating by extension in the artistic inception and production of these decorations catapulted their cachet to a far wider, international level.

Anne E. MacNeil, University of North Carolina at Chapel Hill

Monsignor Antonio Ceruto and Music-Making in and around Mantua in the 1560s

Our primary source of information concerning comedies, secular concerts, and sacred music performed in Mantua in the 1560s is a priest and vocalist employed at the cathedral of S. Pietro. Penned in the wake of his banishment from celebrating religious rites at the cathedral in 1562, Ceruto’s frequent letters provide us with important new information about musical and theatrical life in and around Mantua, including the performance date and reception of new music for the Basilica of Santa Barbara, the identification of musicians who accompanied Giaches de Wert to Venice in 1567, and the earliest descriptions of actresses singing from the stage. Above all, Ceruto’s letters limn a portrait of a forgotten man who, through his own disgrace, illustrates the quotidian responsibilities of a priest’s employment at the Duomo of Mantua.

SAINTS, WIDOWS, AND HUSBANDS: THE USES OF WOMEN’S DEVOTIONAL WRITING

Sponsor: Renaissance English Text Society (RETS)
Organizer and Chair: Susan M. Felch, Calvin College

Bárbara Mujica, Georgetown University

Guiding the Sisters: Ana de San Bartolomé’s Meditaciones sobre el camino de Cristo

Teresa de Avila’s personal nurse and secretary, Ana de San Bartolomé (1550–1626) carried on the Discalced Carmelite reform in France and the Low Countries after the saint’s death. Ana was a devoted and energetic spiritual guide who wrote prolifically on the subject of Teresian spirituality for the benefit of her nuns. The brief but poignant “Meditaciones sobre el camino de Cristo” (1621–24), composed, like all of Ana’s spiritual writing, at the command of a priest, is designed to help the sisters follow Teresa’s lead and come to know Christ on a deeply personal level. She urges them to focus on the humanity of Christ as Teresa did, remembering always that Christ took human form in order to circulate among men and women and experience life as they do. Ana’s spiritual writings were cherished in Carmelite convents and used as lectio divina well into the nineteenth century.

Victoria E. Burke, University of Ottawa

“The Widow’s Mite”: Royalism and Religion in Anne Halkett’s Biblical Meditations

In one of her manuscripts (NLS MS 6493) Anne Halkett uses the biblical figure of the widow to comment widely on both political and doctrinal matters. Her meditation on “The Widow’s Mite” compares the poor widow’s gift to the temple of all she had with Halkett’s own humble offerings of her meditations as a widow, allowing Halkett to fill the rest of the meditation with detailed analysis of events during the civil war and Restoration. Halkett meditates also on the example of the devout widow Anna who spoke of God to all who looked for redemption. Halkett ranges seamlessly between her goals for her own devotional practice, her thoughts on the “usurper” Cromwell, and her analysis of the Lord’s Prayer and the Ten Commandments. Anna offers Halkett a standpoint from which to comment authoritatively, thus demonstrating that for this pious writer, political engagement and devotional practice were seamlessly connected.

Marie-Louise Coolahan, National University of Ireland, Galway

Devotional Practice and the Posthumous Construction of Female Authorship

This paper will examine the importance of devotional practices in the posthumous construction of female authorship. It will center on four seventeenth-century women — Anne Southwell, Elizabeth Cavendish Egerton, Anne Ley, and Elizabeth Walker — whose writings were posthumously arranged for scribal and print publication by their
husbands. In each case, the husband conditioned the reception of female authorship in terms of Protestant devotional practices. The post-Reformation emphasis on meditation and endorsement of devotional writing are key dimensions of the literary construction of these women. Their posthumous construction as authors is deeply interwoven with confessional identity. That identity reflects on their husbands, whose acts of memorialization commemorate female literary activity but foreground its devotional ends. Such projections of confessional identity, therefore, are not solely a matter of the construction and remembrance of female authorship; they offer a means of self-projection for the memorializing husband.

ENGLAND’S DOMESTIC ALIENS

20237
Grand Hyatt
First Floor,
Suite 192

Sponsor: Program in Medieval and Early Modern Studies, University of Michigan
Organizer: Ari Friedlander, University of California, Davis
Chair and Respondent: Julie Crawford, Columbia University

Urvashi Chakravarty, University of Hawaii at Manoa
Alienating Domesticity: “Straungers Within the Realme” and the Early Modern English Servant
This paper argues that while household servants in Renaissance England were linguistically and socially central to early modern understandings of the family, in the sixteenth and seventeenth centuries they also came to be seen as more and more strange, as increasingly alien. The 1593 Returns of Strangers attests to the numbers of foreigners serving in English households, even as the meaning of the family was itself changing to denote persons united by consanguinity rather than cohabitation alone. These “domestic aliens,” I suggest, in turn literally estrange the household, and by extension the realm, from its peculiarly English identity. The domestic space, I argue, thus was simultaneously intimate and alien; the servant, once family, was increasingly foreign. I conclude by suggesting that such domestic alienation prefigured the affectively and politically alienated bodies of slaves subjected to English rule.

Ari Friedlander, University of California, Davis
Beastliness, Desire, and Identity in Early Modern Rogue Literature
This paper examines the representation of the socioeconomic outcasts called “rogues” in early modern England. Popular literature and administrative writings regularly define rogues not by their propensity to wander or commit crimes, but by their excessive, beastly sexual desire. This practice is so pervasive, I argue, that rogues’ alleged sexual disorder becomes integral to their marginal social identity. But rogues’ vulnerability to lust, understood to be common to all people, also makes them manifestly human, so that these social outsiders are more similar to their countrymen than they at first appear. By exploring a variety of linguistic and visual representations of criminals and citizens as sexualized beasts, this paper demonstrates the unstable nature of human, social, and national identity in Renaissance England. The very qualities that mark rogues as outsiders — their beastly identity, sexual excess, and protean nature — ultimately are absorbed into popular literature’s portrayal of the English citizen.

Marjorie Rubright, University of Toronto
Toward a Hermeneutics of Cultural Approximation: The Case of London’s Dutch Denizens
Scholarship addressing English encounters with aliens and foreigners — both abroad and at home — has demonstrated that English identity was troublingly malleable and elusive, at once defined through and against encounters with “Others.” Faced with a “curious emptiness” at the heart of early modern Englishness, together with an upsurge in scholarship on cultural identity in the period, scholars have asked whether the early modern world had identities in any meaningful sense and whether our use of the term distorts our engagement with the past? Taking up these questions, this
paper reorients our attention to the play of identification in English representations of Anglo-Dutch ethnic relations and contends that the pressing problem raised by “Dutchness” in the English imagination is that of cultural similitude, resemblance, and approximation. Tracing representations of Anglo-Dutch relations, I suggest that a study of Anglo-Dutch relations requires a hermeneutic that addresses questions of cultural proximity and approximated identities.

REMEMBERING THE MIDDLE AGES IN EARLY MODERN ITALY III

Organizers: Lorenzo Pericolo, University of Warwick; Jessica N. Richardson, CASVA, National Gallery of Art

Chair: Pamela M. Jones, University of Massachusetts Boston

David L. Quint, Yale University
Fanciful Chivalry and Real Carolingians
In canto 28 of his Morgante, Luigi Pulci recounts the life of Charlemagne twice: first the version that is recorded in the tradition of chivalric romances transmitted in such early Quattrocento works as the Reali di Francia of Andrea da Barberino, then the version recited in the poem by the Carolingian historian Alcuin himself. There were, Pulci knew and explicitly dramatized, a fanciful Carolingian Middle Ages and a historical one. His distancing himself from his own fiction reflects new humanist attitudes, and Pulci’s final address to his Angel, Angelo Poliziano, in the last stanzas of the poem — before a closing hymn to the Virgin Mary — should not be seen not only as a bid to reenter a circle of Medici patronage, but as an acknowledgment of the new classicizing culture, with it historicizing impulses, that surrounded him in late Quattrocento Florence.

John Osborne, Carleton University
Urban VIII and his Homonymous Papal Predecessors: Medieval Retrospection in the Early Modern Era
In the first half of the seventeenth century the fascination with medieval precedents was given ample support by Pope Urban VIII and other members of the Barberini family. In addition to the many Barberini manuscripts today in the collection of the Vatican Library, another “window” on these activities is provided by the Paper Museum of Cassiano dal Pozzo. This paper will suggest that early modern interest in the Middle Ages was not limited to specific buildings or sites, but also extended to specific individuals from earlier periods. Specifically, the albums of drawings in the Paper Museum will be used to demonstrate the strong Barberini interest in earlier popes named Urban, including their depictions and their projects. This interest may help explain the Barberini campaigns to restore specific churches, as well as the importance that Urban VIII attached to projects such as the Bernini baldacchino in St. Peter’s.

Jessica N. Richardson, CASVA, National Gallery of Art
Monumental Medieval Crosses in Early Modern Bologna
The reuse and display of ancient objects in medieval and early modern Italy has been the subject of much scholarly interest. Less studied are the ways medieval architectural elements and objects, such as sculpted reliefs, frescoes, and inscriptions, were incorporated into building and restorations campaigns in the Renaissance period. This paper focuses on a genre of medieval objects — unique to Bologna and Emilia Romagna — that played a role also in the early modern city: the monumental stone cross. These crosses set up at significant points in the city, displayed on columns, and often enshrined in chapels, date from the eleventh and twelfth centuries and for the most part remained in situ throughout the early modern period. I will consider how these crosses functioned within the medieval city and explore how their histories were constructed by later local historians and writers, from the fifteenth to the seventeenth century.
Friday, 23 March 2012
2:00–3:30

20301
Grand Hyatt
Independence Level,
Independence B

ROYAL DYNASTIES ABROAD:
CONSTRUCTING CULTURAL
IDENTITIES AT THE FOREIGN
COURT III: POLITICS AND RHETORIC

Organizers: David Taylor, Scottish National Portrait Gallery;
Catriona Murray, University of Edinburgh

Chair: Katie Stevenson, University of St Andrews

Carmen Y. Hsu, University of North Carolina at Chapel Hill
Representing a European Equal: Philip II of Spain’s Letters to Wanli of the Ming Dynasty
During 1580–81 Philip II of Spain twice tried to establish direct communication with Wanli of the Ming dynasty. The Spanish monarch attempted to gain control over the Asian world by pursuing diplomatic ties with China. This paper intends to examine the ways in which Philip II presents himself in these two letters and how he uses the art of dissimulation as effective statecraft in pursuit of political, commercial, and evangelical interests in China. The study argues that, underneath the deferential rhetoric of dissimulation, one can recognize the same sort of Christian superiority and political ambition that are evident in earlier Spanish documents to the Amerindians. While Philip II’s letters carefully present the Spanish king as a European equal of the Chinese emperor, they also are the epitome of the prevailing ambivalence that defines a large number of European writings on China in the early modern era.

Danila Sokolov, University of Waterloo
The Political Rhetoric of the Casket Sonnets
My paper investigates the political implications of the figurative language in, and around, the casket sonnets, a collection of Petrarchan poetry printed in 1571 in London and attributed to Mary Stewart. Although recently it has attracted critical attention from various quarters, the poems have never been discussed in connection with Mary’s English captivity. Meanwhile, through the circumstances of their publication and circulation, they construct their voice as that of an incarcerated foreign monarch, thus hearkening back to a deep-running tradition of public rhetoric that underwrites articulations of monarchical desire, both political and erotic, in premodern England and Scotland. Reading the sonnets alongside the political ideas of Fortescue, Buchanan, and James VI/I as well as the mid-fifteenth-century prison poems of James I Stewart and Charles d’Orleans, I will argue that the figure of an imprisoned foreign sovereign is a disturbing but powerful ideologeme of premodern English political culture.

Mario Pereira, Brown University
Representing African Kingship in Renaissance Europe
This paper considers the image of kingship that was promoted by the King of Kongo at the courts of Renaissance Europe during the first two decades of the sixteenth century. As king of the most powerful West Central African kingdom, D. Afonso I (r. 1506–43) was responsible for constructing a cultural identity and royal public image for Kongo at the Portuguese and papal courts. He achieved these goals by mastering courtly protocol and gift-giving practices and by manipulating diplomatic ceremony and rhetoric. This paper address such issues as the education of Kongolese royal children at the Portuguese court, strategically planned embassies sent from Kongo to Portugal and Rome, and the role of material culture and gift exchange in the construction of Kongolese identity at these foreign courts.
CIRIACO D’ANCONA AND THE
VISUAL ARTS III

Organizers: Giada Damen, Princeton University; Robert G. Glass, The Catholic University of America
Chair: Anthony Grafton, Princeton University

Robert G. Glass, The Catholic University of America
Ciriaco d’Ancona, Filarete, and Sculpture All’Antica

In 1433, Pope Eugenius IV commissioned the Florentine sculptor and architect Filarete to make new bronze doors for St. Peter’s. This paper argues that Ciriaco d’Ancona, who was a friend of the pope and in Rome at the time, served as Filarete’s adviser on this project. Furthermore, it proposes that Ciriaco collaborated with Filarete in the creation of some of the sculptor’s medals and plaquettes. In particular, I argue that Filarete’s medal portraying Trajan may have been made at Ciriaco’s request. Examination of these works will shed light on Ciriaco’s role as an artistic adviser and his approach to antiquity, especially his interest in using the antique — in the form of both the ancient artifacts he collected and newly made all’antica objects such as Filarete’s sculptures — as a source of exempla for the inspiration of contemporary princes and the promotion of his political views.

Stanko Kokole, University of Ljubljana
Ciriaco d’Ancona in Zadar and Dubrovnik: Designing Classicizing Epigraphs and Reviving Ancient Allegorical Imagery

This paper will seek to throw new light on Ciriaco d’Ancona’s sojourn in the principal urban center of Venetian-dominated Dalmatia, Zadar (Zara), and to put in sharper focus the material traces of his engagement — as both an epigraphy expert and an artistic adviser — by the ruling elite of Dubrovnik (Ragusa), then a de facto sovereign city-state under nominal Hungarian suzerainty. It will be shown how Ciriaco’s manifold ties with members of the local nobility enabled him not only to privately share his vast knowledge of the cherished vestiges of classical antiquity among learned friends, but also to publicly foster the continued preservation of some of the most imposing ancient monuments surviving on the eastern shore of the Adriatic Sea; to single-handedly effect far-reaching changes in the content, wording, and lettering of celebratory Latin inscriptions; and to ingeniously propose novel subject matter for allegorical statuary adorning public buildings.

Adar Yarum, Ben-Gurion University of the Negev
The Migration of Images: Ciriaco d’Ancona’s Travel Journals and the Fifteenth-Century Culture of Memory

The travel journals of Ciriaco d’Ancona were an effective means of transporting ancient inscriptions and art from distant locations to centers of culture and learning. By documenting mostly independent images on separate pages in his journals, Ciriaco exposed his contemporaries to unique fragments of the ancient landscapes he saw during his vast travels. This paper will reflect upon the contribution of Ciriaco’s journals to shaping the memory of the ancients by considering the role played by portable and duplicated images in this process. I will compare Ciriaco’s journals with other means of memory restoration in his time, such as art collections and images of “famous men,” and also consider the question of what deserves to be memorized. As Ciriaco may have preferred particular remnants while omitting others, I will highlight the implications that arise under such a suggestion.
Roger J. Crum, University of Dayton
Art and Freedom in Quattrocento Florence: Contesting Why Florentines Commissioned Art for Contestable Public Spaces

Frederick Hartt's *Art and Freedom in Quattrocento Florence* (1964) argued that Florentines punctuated their city with statuary that proclaimed liberty over oppression, embodying a consciousness shaped by World War II and postwar politics. Hartt's work came on the eve of a dramatic shift in both society and scholarship that presented multiple ways to understand cultural productions. These ranged from feminist inquiry to poststructuralist analysis, psychoanalytical approaches to reception theory. Now, in the internet age, our conception of the Renaissance stands to change again. This paper takes a broad historical, methodological, and even speculative view of art in Florentine public spaces less to explore the phenomenon itself than to reveal the very contested spaces of our minds that have been shaped and continue to be formed by events as diverse as the Nazis marching down the Champs-Élysées, the massacre at Kent State, and the so-called Arab Spring from Tahrir Square.

Felicia M. Else, Gettysburg College
The Story of Biancone: A Contested Block in a Contested Space

From the start of its long and tortuous history, the Neptune Fountain in the Piazza della Signoria of Florence has been the subject of much contestation. Scholars know well the competition for the commission between Bartolomeo Ammannati, Benvenuto Cellini, and Giambologna. Centuries of viewers have voiced their disappointment at the resulting blocky colossus, dubbed "Biancone." This paper seeks out the origin of this great nickname, looking at the ways this work and others have been described. As a public fountain commissioned by Duke Cosimo I de' Medici, the work was an ambitious expression of political power and artistic form, set in one of the most charged civic spaces of the Renaissance. Drawing on sources from urban legislation to early city guides, I trace the reception of this work from the sixteenth to the nineteenth centuries and how it reflected the changing fortunes of the city's history and viewership.

Sarah Blake McHam, Rutgers University
The Disputed Space of the Casino and Giambologna's Samson and Philistine

In the early 1560s Giambologna executed for Francesco I de' Medici a *Samson and Philistine* that the commissioner installed as a fountain in the semi-public space of the Garden of Medicinal Plants at his palace known as the Casino di San Marco completed in 1567. At the Casino Francesco performed scientific experiments, supervised workshops in various crafts, and entertained diplomatic visitors. After the simultaneous deaths of Francesco and Bianca Cappello, his longtime paramour and second wife, his brother Ferdinando took over rule, despite the fact that their young son and designated successor still lived and Ferdinando had to renounce being a cardinal. This paper will investigate Ferdinando's machinations to expunge Francesco's memory at his favorite palace and the use of one of his major commissions, the *Samson and Philistine*, as part of his larger campaign of Bianca and Francesco's damnatio memoriae.
Rebecca Church, *University of Iowa*

Medieval Toledo Geography: Arabophones, Francophones, and Iberophones Sharing Urban Space in the Twelfth and Thirteenth Centuries

Toledo was a culturally mixed space after its capture by Castile in 1086, exemplifying the Iberian medina/urbs where people from different faiths, languages, and cultures lived side by side. Through Arabic language documents the evolution of this polyglot city and its environs can be reconstructed. Within the city itself, its urban markets, housing, wells, towers, and gardens, as well as outside the city walls, its vineyards, orchards, and farmland, were shared by people of three faiths and several languages from the late eleventh century onward. The wills, sales, and deeds from the twelfth and thirteenth centuries allow us to see the neighbors, participants' occupations, and the changing linguistic affinities of families over generations. Over this period, the urban and exurban landscapes were populated with changing owners and infrastructure, as Toledo transformed from an important Arabophone commercial center into a bustling Castilian city, with continuities and contrasts with its past.

Panos D. Leventis, *Drury University*

Piazzas and Tongues: Language and Public Space in Early Renaissance Famagusta

Living in early fourteenth century Famagusta on the island of Cyprus must have entailed communication in multiple languages. Famagusta, the island's largest port, was growing rapidly, accommodating hordes of refugees from fallen Crusader kingdoms, as well as bankers, travelers, and traders from across the Mediterranean. Famagusta's palaces played stage to plots by persistent Crusaders and European royalty, while its cathedral was crowing site for the Kings of Jerusalem. Within the city's fortifications and along the seafront, a number of neighborhoods became linguistically identified, transforming the urban fabric into a series of language “clusters.” This paper will identify a network of spaces that featured in sociocultural exchanges between the city's diverse ethnolinguistic communities. Issues of if and how threshold spaces facilitated urban life and communication will be pondered. Was Famagusta developing into a series of micro-urbanities unwillingly sharing adjacent sites, or an urban and social fabric of uniform and unique character?

Tovah Bender, *Hanover College*

The Girl Next Door: Marriage and Parish Identity in Fifteenth-Century Florence

The neighborhood was so important to fifteenth-century Florentines that it was an integral part of Florentine identity, but the ways that Florentines claimed and reinforced their membership in the parish differed according to social status. Based on marriage patterns and notarial contracts relating to marriage, this paper will argue that while the urban poor were most likely to seek spouses within the immediate neighborhood, artisans were consistent in asking their neighbors to serve as witnesses to their marriage contracts. In this way, they still used marriage as an opportunity to cement ties to the community. The elite, too, were careful to maintain ties to their neighborhood by serving as patrons to those further down the social hierarchy. These differences between those at different levels of the social hierarchy confirm the primacy of the neighborhood for Florentines while highlighting vertical and horizontal social bonds that held Florentine society together.
Kathleen M. Llewellyn, St. Louis University

Preaching to Women: Early Modern French Sermons

Studying sermons reveals to us the thoughts, lessons, and goals of clergy at the time they were written (and thereby which transgressions were regarded as serious and frequently enough committed that they merited public correction). Early modern sermons directed toward women are often as paternalistic as we might expect, for example “Excellence de la virginité” and “Contre les vains ornements des femmes, qui sont des amorces de lubricité,” by Père Lejeune. But an examination of sermons from the era reveal some surprises: valorous women are praised alongside “des religieuses solitaires.” And although female idleness was frequently criticized (and suspected of leading to sin), men as well as women are instructed by early modern preachers in the “bon usage du temps.” An examination of such sermons will deepen our understanding of ideas regarding women, and the use of exemplary stories in preaching and teaching in early modern France.

Amy L. Merritt, University of Maryland

Deceptive Displacement: Apostasy and Female Scapegoats in Rober Daborne’s A Christian Turn’d Turk

Recently historians have written about the widespread Western fear concerning the spread of Islam during the late sixteenth and early seventeenth centuries. A Christian Turn’d Turk (1612) reveals its author Robert Daborne stubbornly refusing to engage in an honest examination of the logical arguments for “turning Turk.” Rather, Daborne displaces the threat onto the lustful and wicked female antagonists of the play. After all, if apostasy could be displaced onto women, the need to defeat rhetorically the arguments for Islam could be negated through the imaginative defeat of the seductive female characters. Daborne unequivocally presents Agar and Voada as scapegoats for apostasy. By structuring the play to allow for their collaboration, only to deny their resulting agency when their lives are endangered, Daborne eliminates the dangerous agency he initially grants to these women in order to imaginatively defeat the threat of conversion he has assigned to their characters.

Emily Winerock, University of Toronto

Lascivious Temptress or Victim of Circumstance? Early Modern Descriptions of Salome’s Dancing

“It was a vile note of whorish wantonness for a damsel marriageable to dance,” (421) writes the English translator of John Calvin’s commentaries on the three evangelists (1584) in reference to Salome’s dancing before King Herod. Juan de Esquivel Navarro, however, describes Salome’s dancing as lovely and graceful in his dance instruction manual (1642) and blames Herod for having “degenerate eyes” (270) that distort his perception of her movements. Similarly, artworks like Pirro Ligorio’s study for the Oratorio di S. Giovanni Decollato fresco depict Salome dancing in a provocative manner, but prints by Israhel van Meckenen and Sebald Beham portray her as simply one among many ladies performing a typical courtly dance with a male partner. Attending to the varied literary and visual descriptions of Salome’s dancing allows a more nuanced understanding of what acceptable female behavior entailed on and off the early modern dance floor.
Patrizi on Language

Late humanism often had to cope with the crisis of “scientific” language: Words seemed not to correspond to things anymore, and many authors of the anti-Aristotelian front in particular were trying to give language new formal and aesthetic rules in order to restore it to its original virtues. Both Patrizi’s *Dialoghi della Retorica* and his *Dialoghi della Storia* (Venice, 1560 and 1562) are devoted to highlighting different aspects of the decadence of language and, at the same time, to reflecting about its origins and its essence. Patrizi will revert to the problem in one of his major works, the *Nova de universis philosophia* (Ferrara, 1591), where he tries to delineate the gap (if there is one) separating the rational from the irrational soul. The paper will discuss Patrizi’s main issues on language and discourse within the frame of his analysis of the soul and of the true meaning of “rationality.”

Luc Deitz, *Bibliothèque nationale de Luxembourg*

“Il poeta è facitore del mirabile”: Francesco Patrizi da Cherso on Poetry

Francesco Patrizi’s views on poetry are developed in the general context of his life-long attempt at refuting Aristotelian philosophy under all its guises. One of Patrizi’s main contentions is that Aristotle’s concept of mimesis is totally useless as a characterization of poetry, whose essence, according to him, is better described in terms of *mirabile*, or *maraviglioso* (thaumastón, thaumásion). The paper will analyze Patrizi’s views on poetry with respect to their classical sources, their relevance for contemporary discussions, and their impact (or otherwise) on subsequent poetical theory.

Moudarres on Islam

The fall of Constantinople in 1453 sent shockwaves through Europe. Even a cursory survey of the chronicles written in the aftermath of the event reveals the widespread fear and contempt that engulfed courts in Italy and elsewhere. The tone of these laments ranges from apocalyptic and bellicose to rueful because of the divisions among Christian nations that hampered all efforts to launch a new crusade. In these texts, the prophet of Islam and his Turkish followers remained the archenemies of the Christian faith. Within this established, albeit hardly unanimous discourse, one can distinguish various positions adopted by prominent humanists such as Pius II and Nicholas of Cusa. This paper examines the theological elements of their critiques of Islam and argues that the critiques were grounded in principles and myths formulated during the Middle Ages and graphically pictured in Dante’s representation of Mohammed as a schismatic in canto 28 of *Inferno*.
Margaret Meserve, University of Notre Dame
Pius II and St. Andrew’s Head: The Role of Relics in the Renaissance Crusade

In 1462, Pope Pius II had the head of St. Andrew spirited out of Ottoman-occupied Greece and brought to Rome in an extravagant pageant that criss-crossed the landmarks of the ancient and medieval city. As Pius himself describes the event in his Commentaries, the arrival of Andrew’s head gave the pontiff and opportunity to renew calls for a crusade against the Turks, and also to reiterate papal claims to authority over the city and the world. This paper examines the translation of Andrew’s head in the context of contemporary anxieties about the Ottoman Turks, the Christian topography of Quattrocento Rome, and the prominence of relics in late medieval religious observance. The paper also investigates a similar interplay between piety, propaganda, and politics in the 1472 “report” on the translation of the Holy House of Loreto and Innocent VIII’s purchase of the Holy Lance from Sultan Bayezid II in 1492.

Nora Stephanie Lambert, University of Maryland, College Park
Picturing the Turk in the Piccolomini Library

In 1494, Cardinal Francesco Piccolomini commissioned a library next to Siena’s cathedral in honor of his uncle, Aneas Silvius Piccolomini, Pope Pius II, the renowned humanist, author, and bibliophile. In 1502–08, Pinturicchio decorated the library with a series of frescoes celebrating pivotal moments in Pius’s career. Two of these scenes depict Pius’s attempts to launch a crusade against the Turks. While the iconographic program is well known, scholars have yet to consider its significance as decoration for a library, a space meant for intellectual, not pious, pursuits. Drawing on recent arguments that humanists saw the Turks as a threat not only to Christianity, but also to Europe’s cultural and intellectual primacy, this paper examines the frescoes alongside Pius’s own writings, drawing parallels between humanist crusade rhetoric and the library’s imagery. The program aimed at rewriting Pius’s legacy, while simultaneously shaping and reflecting contemporary views of the Ottoman Turk.
career, the intertwined histories of the Iberian world were poorly known in English language scholarship. Henry recognized this paradox and acquired works for the Johns Hopkins University Press that made the histories of Spain, Portugal, and their overseas empires better known. This paper will survey the contributions of nearly two dozen books that deal in whole or in large part with the Iberian world — books that owe their existence to Henry Tom’s vision and encouragement. Their authors include Richard Kagan, Carla Rahn Phillips, Helen Nader, Sara Nalle, Stanley and Barbara Stein, and Kenneth Maxwell.

Zachary S. Schiffman, *Northeastern Illinois University*

**Bookends: Henry Y. K. Tom and the Shaping of Renaissance Studies**

How does one trace Henry Tom’s influence on the field of Renaissance studies? The challenge lies in discerning the workings of his editorial mind amid those of a multitude of authors, who are themselves influenced by a range of academic fashions. Of these moving targets, perhaps our surest one is academic fashion, for editors must necessarily respond to fashion and, in so doing, shape it. Even though that particular target still remains very much in motion, we can chart its range of movement by looking at early and late editorial efforts — by, in a sense, “bookending” it. I will examine the influence of Henry’s career on Renaissance studies by bookending his editorial efforts in three areas: social/cultural history (from Ginzburg to Terpstra), the history of education (from Strauss to Grendler), and synthetic interpretations of the Renaissance (from Rice to Celenza).

20310

**NEW TECHNOLOGIES AND RENAISSANCE STUDIES III: A NEW SET OF TEACHING TOOLS: BEYOND THE BOOK**

**Sponsor:** Centre for Reformation and Renaissance Studies, University of Toronto

**Organizers:** William Bowen, *University of Toronto Scarborough*;
Raymond G. Siemens, *University of Victoria*;
Diane Katherine Jakacki, *Georgia Institute of Technology*

**Chair:** Robert Whalen, *Northern Michigan University*

Patricia Fumerton, *University of California, Santa Barbara*

Eric Nebeker, *University of California, Santa Barbara*

**EBBA’s Reimagined Classroom**

Since its inception in 2003, the English Broadside Ballad Archive has maintained the philosophy that one can only build a new digital archive (in our case an online corpus of seventeenth-century broadside ballad texts, illustrations, and tunes) within a new-technology classroom-like setting. Since the EBBA database has expanded in the last few years, we have increasingly implemented such a twinned archiving-teaching approach by extending the “classroom” for undergraduates to include internships and research assistantships, extending class offerings to include primarily digital materials specifically from EBBA but also from other related early modern digital archives, and exploring in the classroom the impact of such increased digital access to primary texts. These are the three main foci of innovative teaching that the EBBA team will discuss in this presentation.

Christine McWebb, *University of Waterloo*

**ImageMAT as a Teaching Resource**

The MARGOT team is currently developing the prototype for a web-based image annotation tool designed to facilitate and perfect online searches, information aggregation, annotation, and self-organizing knowledge of enriched multirepresentational databases. Through its development, the MARGOT Annotation Tool (imageMAT) will participate actively in developing common standards for annotation and content sharing tools which repositories of digital material will be able to implement. For this paper, I propose to demonstrate the ways in which imageMAT can be used as an effective teaching tool in the medieval and early
modern literature and culture classroom. With imageMAT, we are able to link this multifaceted information through superimposed layers of annotations in our digital environment. The annotations will aid the instructor in course preparation and will enhance the learning experience for the student. The learning outcome then will not only be content creation but also learning to work collaboratively in a virtual environment.

CREATING A SENSE OF PLACE

20311
Grand Hyatt
Constitution Level,
Constitution D

Organizers, Chairs, and Respondents: Angélica Afanador-Pujol, University of Minnesota, Twin Cities; Luis J. Gordo Pelaez, University of Texas at Austin

Savannah Esquivel, University of Chicago
Constructing an Indochristian Place: The Retablo Commission at San Miguel, Huejotzingo

During the last quarter of the sixteenth century, the indigenous commission of retablos (altar screens) provided an avenue for increased native presence within the convento churches of Mexico. An example is the commission of a retablo by the Indochristian municipal council (cabildo) of San Miguel, Huejotzingo, in 1584. Here, I will explore how the cabildo’s commission provided the community a focal point around which to organize corporate devotion. I argue the retablo not only represented an important mechanism for colonial self-definition, but also that ritual engagement with the retablo generated an indigenous corporate consciousness that extended into Christian sacred space. In turn, I demonstrate that the retablo commission, and increased presence of Indochristians in the physical church structure, represented a deliberate reformulation of the indigenous past to loosely fit a Christian context.

Benjamin Ibarra-Sevilla, University of Minnesota
Casa de la Cacica: An Indigenous Renaissance Palace in Early Colonial Mexico

The southern region of Mexico called “La Mixteca” holds an architectural jewel of the sixteenth century. The building is located in the town of San Pedro and San Pablo Teposcolula and it is named La Casa de la Cacica. As this town was refounded and renamed after Catholic saints, the new palace for the local cacique needed to be included in a prominent location within the new settlement. The town planners decided to line up the palace with the grandiose Catholic open chapel, connecting both buildings physically and symbolically. This paper presents through the lens of building technology an early sixteenth-century indigenous palace. The investigation reveals that the palace building adopted the technology brought from Europe but it kept the traditional Mixtec layout. It also proposes that this building influenced other buildings of religious character in the region.

Penny C. Morrill, George Mason University
Building the Areopagus in New Spain: The Development of the Open Chapel

An early chapel (1537) built into a hillside in Puebla was compared by an eighteenth-century historian to the Areopagus of Athens: “a circle of seats, in the open air.” The description provides insights into the Christian education of young noblemen soon after the conquest. The historical perspective and several sixteenth-century eyewitness accounts reveal the importance of this evangelical and educational mission in defining the appearance of the first buildings on the Franciscan convent grounds. Referred to variously as the iglesia catedral, sala, or capilla de indios, this multipurpose structure was constructed of rudimentary materials that were readily available. This paper will investigate the innovations that developed around this teaching theater, especially in the first four convents at Texcoco, Mexico City, Huejotzingo, and Tlaxcala, which were incorporated into convent complexes throughout Mesoamerica.
Visible and Hidden Places in New Spain: The Forging of an Identity

The transmission of mental images and their configuration into pictorial images within the framework of cultural exchanges between Europe and America generated cultural practices such as the New Hispanic folding screen (*byōbu*) used by the Viceroy of New Spain. The circumstances of its implementation are unknown. The place in which it was used has not been explored nor has the manner in which it determined and created spaces that respond to purposes imposed by the conquerors’ descendants. It functioned as a movable-portable folding artifact through which images were transmitted; they have a pictorial program that describes and configures two summit moments for the formation of a new identity: the Conquest of Tenochtitlan and the Imperial City of Mexico. Our concern is to understand how the New Hispanic folding screen transforms place and space, and thus the observer’s perception, to create a decisive identity that forges his conception of possession.

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**DISSENT AND HERESY**

*Grand Hyatt*  
*Constitution Level, Constitution E*

*Chair: Jean Dietz Moss, The Catholic University of America*

Gert Gielis, *Katholieke Universiteit Leuven*

A Catholic University Fighting Heterodoxy: The Trial against Fadrique Furio Ceriolanus (1556–63)

While studying at the University of Leuven, the famous Spanish humanist Fadrique Furio Ceriolanus published his *Bononia* (1556), a strong plea for Bible translations in the vernacular. This controversial work caused a serious conflict with the faculty of theology and even lead to Furio’s arrest on suspicion of heresy. Up to now only little is known about the subsequent trial. Research carried out on Furio thus far remains silent on this episode. This paper aims at filling this gap by reconstructing the Furio trial on the basis of recently discovered documents in the archives of the University of Leuven and the Belgian state archives. An analysis of the Furio case is not merely of biographical importance, but offers also insight in the mechanisms of censorship applied at the university, as well as in the complex interplay between the different authorities in the struggle against heresy in the Netherlands.

Darcy R. Donahue, *Miami University*

A Spanish Heretic in the Low Countries: Francisco Enzinas’s *Memorias*

This paper studies the little-known memoir of Francisco Enzinas, an account of his activities during the two years he spent in the Low Countries attempting to oversee the publication of his translation of the New Testament into Spanish. Imprisoned in Brussels for fifteen months as a result of his translation and “heresy,” Enzinas presents himself as constantly in danger and ultimately the victim of a religious elite whose goal of temporal power determines their persecution of dissent; he also assumes the identity of a highly engaged observer of the politics of religion at work in the Low Countries. How does the author present his relationship to non-Spanish Protestants? How does his Spanish nationality influence his self-image and self-presentation? For what audiences is his memoir intended? I will address these questions by analyzing his text as a narrative of self and of religious history.

Dale Shuger, *Columbia University*

Invisible Evidence: Mystics, Inquisitors, and the Language of Proof

Much scholarship has looked at the new language and forms in theology and poetry which, in the sixteenth and seventeenth centuries, developed to express interior religious experiences. However, legal records — specifically the *procesos* of the Spanish Inquisition — also reveal a tendentious struggle over how to represent and evaluate
the alleged magical/mystical experience. The strategies of proof and categories of evidence that the Inquisition had used to prosecute secret Judaizers (a reliance on physical and corporeal evidence, eyewitness testimony, and reputation) became untenable when judging the “invisible” experiences of beatas, posesos, alumbrados, et al. Looking at depositions and most importantly, audiencia interrogations, I consider how inquisitors used language to ascertain the invisible and the interior, as well as how beatas, alumbrados, bechiceros, et al. used language to seek to verify the truth of their invisible (to others) experiences in a court of law.

20313
Grand Hyatt
Constitution Level,
Arlington

HUMANIST AND RENAISSANCE
HISTORIOGRAPHY: REFLECTIONS
AND FORMS I

Organizers: Michele Rossi, University of Pennsylvania;
Matteo Favaretto, University of London, Royal Holloway College

Chair: Matteo Favaretto, University of London, Royal Holloway College

Michele Rossi, University of Pennsylvania

Pier Paolo Vergerio and the Pedagogy of Memory

Pier Paolo Vergerio dedicated the first humanist educational treatise, the De ingenuis moribus et liberalibus adulescentiae studiis liber (The Character and Studies Befitting a Free-Born Youth; Padua, 1402–03), to the adolescent son of Francesco Novello, Ubertino da Carrara. The often-overlooked significance of this dedication, together with the numerous references to Ubertino’s ancestors, are key to understanding Vergerio’s “pedagogy of memory.” He reminds Ubertino that his ancestors were not only famous warriors but also the patrons of literary men like Petrarch, and advises Ubertino to follow and to build upon their example through an education that is both military and literary. In this pedagogical project, history plays a crucial role: a young man who is destined to rule and who wishes to legitimate his political power must study the lessons of the past handed down through literary works. Books are essential to achieving the goals of appropriate formation, action, and speech.

Anne-Marie Sorrenti, University of Toronto

Leon Battista Alberti: History in the Service of the Present

The humanists’ acute awareness of their own position in history is a defining characteristic of their period. The sense of retrieving, revering, interpreting, and learning from the past while simultaneously innovating is nowhere as apparent as in the works of Leon Battista Alberti. His approach to the history and development of language in the preface to book 3 of Della famiglia and in his Grammatichetta are among the earliest and most creative historical defenses of the volgare at a time when Latin was the language for most humanist works. This historically sensitive approach to language, when read together with the role of history in the pedagogical program he recommends in book 1 of Della famiglia, illustrate a deeply ethical commitment to the relevance of history. Alberti’s “placement” of history in the service of the present is consistent with the ethos of public virtue, utility, and equilibrium that pervade his oeuvre.

Laura Bolick, Open University

Living History: Bessarion and the Humanist Agenda

What did history mean to Cardinal Iohannes Bessarion (1402/03–72)? A Greek émigré who settled in Rome, the cardinal was a champion of humanism in the second half of the fifteenth century. History was fundamental to the study he patronized, but we should consider carefully contemporary perspectives on the past. In this talk I would like to address humanistic perceptions of history through their embodiment in the work and commissions of Bessarion. He approached the science of history from three angles: with a moral agenda, using examples of the past to inform the present; as a custodian, seeking to preserve the Ancient Greek language
and culture; and as a propagandist, disseminating Greek learning throughout the Western world. My conclusions would draw parallels with the wider humanist movement and consider the contrasts between Byzantine and Latin humanism which were so uniquely united in the person of Cardinal Bessarion.

Sara Olivia Miglietti, Scuola Normale Superiore di Pisa
Reasons to Believe: A Sixteenth-Century Debate on Historical Persuasion

What makes historians reliable? Many sixteenth-century scholars raised this question, as they began to have access to a growing number of historical works, both ancient and modern. For readers of history, managing such a multiplicity of sources meant dealing with several and even contradictory accounts of the same event. How, then, could one judge which author deserved most credit? While Valla would appeal to philological evidence, sixteenth-century authors of artes historicae such as Patrizi, Baudouin, and Bodin rather insisted on the importance of examining the sources of historical knowledge, thereby developing a paradigm based on the preeminence of autoptic testimony. The paper will focus on the question of eyewitnessing, showing how the latter came to be seen by sixteenth-century scholars as a source of moral certainty. The autopsy endowed historical belief with a peculiar epistemological status, allowing it to distance itself from a merely rhetorical kind of persuasion.

WRITING WITHIN AND AGAINST TRADITIONS: THE FRENCH RENAISSANCE LYRIC

20314
Grand Hyatt
Constitution Level,
Cabin John

Sponsor: French Literature, RSA Discipline Group
Organizer: JoAnn DellaNeva, University of Notre Dame
Chair: Deborah Lesko Baker, Georgetown University

Katherine Kong, University of Tennessee, Knoxville
Resisting Lyric
Christine de Pizan's early fifteenth-century Livre du Duc des Vrais Amans is a generically heterogenous text, comprised of courtly lyrics and prose epistles. In one of the text's balades, the eponymous duke bemoans the impediment to his adulterous advances by his lady's governess, Sebille de Monthaut, who has urged her charge to eschew extra-marital affairs in a long prose letter. In this paper, I examine how the Livre du Duc des Vrais Amans explores resistance: in the struggle between adultery and marital fidelity; obedience to and rejection of authority; masculine privilege and female opposition; and the values of courtly romance and the real dangers its practice incurred for women. These resistances are figured in the complicated relationship between lyric and prose enacted by the text. Christine experiments with the uses of genre in ways that are echoed by sixteenth-century fiction, creating a lasting model in the centuries-long querelle des femmes.

Cynthia Nazarian, Northwestern University
Du Bellay's Echo: Violence and the Politics of Imitation
This paper examines images of violence in the first French sonnet sequence, Joachim du Bellay's Olive, alongside his protonationalist manifesto, the Defense and Illustration of the French Language. Focusing on scenes of dismemberment and consumption that link the poems to the manifesto, this paper will explore the “politics” of Du Bellay's sonnets in the context of the Franco-Italian wars of 1494–1559. Written for a monarch who had spent his childhood in captivity as a result of his father's disastrous defeat at the Battle of Pavia in 1525, the Olive showcases French poetic and cultural superiority through images of fragmentation and the consumption of Italian models. The figure of Ovid's Echo represents imitative ambiguity: dependency and fragmentation on the one hand, and cannibalistic renewal on the other.
JoAnn DellaNeva, University of Notre Dame
Desportes and the *Rime de gli academici eterei*: Engaging with a Neglected Petrarchist Intertext

It has been known for over a century now that Philippe Desportes read and imitated several poems from an obscure Italian anthology published in 1567, the *Rime de gli academici eterei* (Poems of the Ethereal Academicians). This short and relatively rare anthology contains a selection of Petrarchist poems by late sixteenth-century Italians, some of whom achieved fame (notably Torquato Tasso and Battista Guarino) but most of whom are now forgotten. The anthology itself has attracted scant critical attention, and the intertextual relationship between it and Desportes’s poetry has received even less consideration. This paper will examine the poetics of this little-known anthology and begin to analyze how Desportes, as reader and writer, engaged with this work by excerpting from and selectively reusing its material in his own poetic collections, most especially in *Cléonice* (Dernières Amours).

20315
Grand Hyatt
Constitution Level, Roosevelt

**SIDNEY CIRCLE III: FULKE GREVILLE: AESTHETICS, POETICS, AND LIMITS**

Kathryn Murphy, University of Oxford, Jesus College
“Begetting Lines upon an abstract wife”: Fulke Greville on the Limitations of Art

Thom Gunn remarked that Fulke Greville’s *Treatie of Humane Learning* and his other poetic treatises are — at least in part — “merely versified essays.” Greville himself asks in the *Treatie*: “what is our high-prais’d Philosophie, | But bookes of Poesie, in Prose compil’d?” This paper will argue that the *Treatie* is fundamentally concerned with poetry’s formal analogies with the epistemological problems that are its subject. The *Treatie* is concerned with limits and containment, expressed in the technical vocabulary of arts both poetic and philosophical: form, measure, figure, line, proportion. His words for such limitations — especially mould — hover ambivalently between a negative sense of limitation, and a positive sense of skill and formal art. This paper will both place this ambivalence in the context of early modern debates on the epistemological status of “humane learning,” and suggest that Greville’s formal concerns in the *Treatie* are legible across the corpus of his poems.

Katherine Eggert, University of Colorado, Boulder
Fulke Greville Is a Bad Boy: The “Dedication to Sir Philip Sidney” as Literary Life

In the *Dedication to Sir Philip Sidney*, Fulke Greville gestures toward familiar literary genres — preface, history, elegy, and the “life of a famous man” — only to lay them aside and invent something new. While Greville poses as a mere chronicler of two more powerful personalities, Philip Sidney and Queen Elizabeth, the self-reflective acts of writing that punctuate the *Dedication* transform narrative into what Jacques Presser would call an “egodocument”: Greville’s life story, not Sidney’s. Specifically, the *Dedication* is a literary life. We customarily understand Sidney as Elizabeth’s unruly bad boy and Greville as her obedient good boy; but in terms of literary genre, the *Dedication* reverses these historical roles. Greville’s authorial self, unlike his heroic portrait of Sidney, is deliberately badly fashioned. Defined by failure, the literary Greville is a rough and uncompleted textual experiment that both mocks and proves preferable to the bland rhetorical conventions of panegyric.
The influence of trochaic prosody in the poetry of the English Renaissance has been noticed but not much remarked upon. Such commentaries often lead toward the notoriously slippery act of expounding connections between form and content, which has made critics understandably chary; I would argue that it also has left the literary study of printed books of Renaissance English poetry under-theorized. I suggest that several significant poets of the 1590s interpreted the four-beat trochaic prosody in several songs in *Syr P.S., his Astrophel and Stella* (1591) as means to mark significant stages in the rejection (or attempts to reject) love and desire. Managing four-beat trochaic meter proved challenging, yet poets like Fulke Greville, Samuel Daniel, Thomas Lodge, and Giles Fletcher made robust efforts and advertised their connections to one another and to Philip Sidney. Greville excels the others, deploying four-beat trochaic prosody to meditate on rejection.

**FICINO AND LORENZO PISANO:**
**LOVE, FRIENDSHIP, AND ALLEGORY**

Amos Edelheit, *National University of Ireland, Maynooth*

Lorenzo Pisano and Marsilio Ficino on Love

In this paper I shall be focusing on one of the most charismatic figures in Florentine intellectual life during the 1450s–60s, Lorenzo Pisano who, among other things, was one of Marsilio Ficino's mentors at an early stage of his career. I shall first present a close account of Pisano's dialogue *De amore*, and then compare his notion of love to that found in Ficino's famous commentary on Plato's *Symposium* written around 1469. In making this comparison I am aiming at contextualizing some of Ficino's ideas in terms of contemporary scholastic discourse which, in turn, is already deeply influenced by the recent humanist fashions and preferences. In this way I hope to show that both the scholastic and the humanist approaches to philosophy are in fact what we can call “concepts in transition,” on the eve of the modern philosophical discourse of the seventeenth century.

Maria Clara Iglesias, *Yale University*

Divine Friendship: The Theological Virtues in Marsilio Ficino

According to Marsilio Ficino, the theological virtues — faith, hope, and charity — are related to the notion of friendship. Ficino places these three divine virtues within a system of purgation of the soul, where the first steps are occupied by the cardinal virtues and the last connect directly to God through faith, hope, and charity. This connection is established by Christ's redemption, which embodies the action of those three theological virtues. In Ficino's thought the act of redemption — and therefore the actions of the theological virtues — reveals an essential act of friendship, since God becomes equal to man and man ascends to God. This paper explores the unorthodox role of the theological virtues and its connection to a notion of friendship that places Ficino closer to Aristotle. The texts analyzed are *De Christiana, Theologia Platonica* (book 14), the *Comment on the Epistle to the Romans*, and "De raptu Pauli."
Else Marie Lingaas, University of Oslo

In the Shadows of Metaphors: Ficino and Renaissance Hermeneutics

Allegorical readings of ancient pagan fables and poetry played a prominent role in the hermeneutical practice of Renaissance Neoplatonists. In speech four of his De Amore Ficino comes close to stating a hermeneutical program for his approach to Plato’s text, claiming that the deepest divine mysteries are deliberately hidden “in the shadows of metaphors” by the ancient theologians, Plato included. Ficino’s interpretation of Aristophanes’s famous speech in Plato’s Symposium, which recounts how Jupiter split the first irritating and arrogant humans in two, so that everybody since has had to search for the other half, relies particularly on Augustine and clearly echoes the quadriga of medieval hermeneutics. As such, speech four of Ficino’s commentary can in full be seen as an explicit exercise in Orphic-Platonic interpretation, contributing to the hermeneutical debates of his time.

20317
Grand Hyatt
Constitution Level,
Washington Board Room

BETWEEN MANUSCRIPTS AND PRINTED EDITIONS IN THE ITALIAN RENAISSANCE: GENRES AND PATTERNS, TEXTS AND IMAGES III

Organizer: Lina Bolzoni, Scuola Normale Superiore di Pisa
Chair: Susan Gaylard, University of Washington

Carlo Alberto Girotto, Scuola Normale Superiore di Pisa
Illustration and Imagery in Anton Francesco Doni’s Manuscripts

In his long career as a polymath, the Florentine writer Anton Francesco Doni (1513–74) accompanied his printed edition with a significant number of illustrated manuscripts. Even if quite different as far as the contents are concerned, these manuscripts have many elements in common: the greatest part of them, most of all, shows a peculiar — indeed unusual in Renaissance Italy — decorative attitude. Autograph drawings often coexist with woodcuts printed on the pages, and also with images cut from printed books and glued on the manuscript. Thanks to Doni’s calligraphic skills, a complex imagery — made up of devices and allegorical representations — is thus revealed, displaying a continued, innovative interaction between the text and the images.

Giovanna Rizzarelli, Scuola Normale Superiore di Pisa
The Poem without Images: The “Visual Misfortune” of the Orlando innamorato

This paper explores several notable examples of what we could appropriately call the “visual misfortune” of Boiardo’s poem. Unlike the Orlando furioso, most editions of the Innamorato were not illustrated by original engravings. Furthermore, figurative apparatuses produced for editions of the Furioso have often been readapted to Boiardo’s earlier poem. The research focuses in particular on four editions of the Orlando innamorato (in the version prepared by Ludovico Domenichi), which were printed in Venice by Girolamo Scotto (1545, 1546–47, 1548–49, 1553), and which were illustrated with two sets of woodcuts inspired by Ariosto’s poem. The paper reconstructs, first, the editorial “life” of these two iconographic apparatuses, which alternately illustrated Innamorato’s editions between 1545 and 1553. Secondly, it shows how the illustrations and the editorial format prompted the reader to perceive unexpected connections between Orlando furioso and Orlando innamorato.

Federica Caneparo, Independent Scholar
A Look at the Orlando furioso: The Illustrated Edition by Nicolò Zoppino

The first illustrated edition of the Orlando furioso was published by Nicolò Zoppino in 1530. Neglected for a long time because of its low artistic quality, the Zoppino edition deserves nevertheless to be reconsidered, being the first transposition of the Orlando furioso into images and therefore the origin of a completely new iconography. Zoppino, in fact, understood very soon the editorial potential of
the poem, presenting Ariosto’s text integrated with an original set of illustrations, specifically created to introduce each canto, as a visual path to be followed along with the reading one. In addition, Zoppino’s *Orlando furioso* offers a privileged position to investigate one of the most original publishers in the Cinquecento, a personality to be reckoned with.

20318
Grand Hyatt
Constitution Level,
Potomac

**EUROPEAN-ISLAMICATE EXCHANGE: TEXT AND IMAGE**

*Sponsor:* Early Modern Image and Text Society (EMIT)

*Organizers:* Juan Pablo Gil-Oslé, Arkansas State University; Julia Schleck, University of Nebraska, Lincoln

*Chair:* Elio Brancaforte, Tulane University

Ana M. Rodriguez-Rodriguez, *University of Iowa*

The Moro Problem and the Conquest of the Philippines

Several texts produced by Spanish writers during the sixteenth and seventeenth centuries deal with the contact of Spaniards with Islam during the colonial occupation of the Philippine Islands. These writings reveal a physical and symbolic scenery where “official” ideology does not always provide an appropriate mold to contain the process of apprehending and understanding both the Self and the Other in this new space. The Southern Pacific becomes the site of imperial anxieties that invite an interrogation of the definition of a Spanish imperial identity and, simultaneously, the validity of apparently well-internalized perceptions of Islam. My study will not only add to our collective knowledge about the contact between Muslims and Spanish Catholics in the sixteenth and seventeenth centuries, but also shed light on how the identity of the Pacific Spanish empire, and of the writing imperial subject in particular, was negotiated and problematized in the texts of this period.

Hafiz Abid Masood, *University of Sussex*

Robert Sherley’s Robe and Complexities of Early Modern Anglo-Persian Cultural Exchange

This paper discusses the history of Anglo-Persian relations through the perspective of Robert Sherley’s portrait by an anonymous painter in London in the 1620s. It begins with a brief narrative of three important phases of Anglo-Persian encounters in the early modern era. All three phases were inspired by the same underlying motive that can be described as Persian anti-Ottomanism. As the English had different and sometimes contradictory experiences in Persia, the paper argues that the Persian identity in early modern England became complex and unstable. Robert Sherley’s portrait is a perfect illustration of this complexity and symbolizes the cumulative English experience of Safavid Persia in the sixteenth and early seventeenth centuries. Through the interpretation of figures on Robert’s robe in the light of a recent study of an identical robe preserved in Moscow, it highlights the nature of early modern cultural exchange between Persia and England.

Julia Schleck, *University of Nebraska, Lincoln*

Sectarian Strife and State Power: Comparative Perspectives on the Ottoman-Safavid Conflict

Early modern Englishmen were familiar with Sunni and Shiite confessional disparities primarily through the puzzling fact, reported by travelers to the region, that the “Turks” in Persia had religious differences with the “Turks” in the Ottoman Empire. The intermittently pursued military and political conflict between the two Islamicate empires was linked in most printed accounts to sectarian conflict among Muslims. This paper will examine the accounts of Englishmen who traveled to Persia, and Uruch Beg, a Persian nobleman who converted to Catholicism, comparing their accounts of the sectarian aspect of the Ottoman-Safavid conflict. The texts were all written for European audiences, but of differing Christian sects: did either
make parallels to Christian confessional differences and religious strife? Did the multiplication of types of “Turks” complicate European binaries of difference? How does each account register the cultural background of its author, and how does this affect their portrayal of Sunni/Shia divisions?

20319
Grand Hyatt
Constitution Level,
Burnham

AUTHORSHIP AND IDENTITY IN EARLY MODERN SIGNATURES III: CRYPTIC SIGNATURES

Organizers: Kandice A. Rawlings, Rutgers University; David Boffa, Rutgers University
Chair: David M. Stone, University of Delaware

Rebecca Marie Howard, The Ohio State University

The Renaissance Hieroglyph: Humanist Aspirations to Immortality

Amidst the uncovering of monuments depicting the lost Etruscan language and a renewed appreciation of the ancient Egyptian hieroglyphs found on obelisks in Rome, Italian Renaissance humanists and artists developed an obsession with both the Etruscan and ancient Egyptian forms of writing. Newfound awareness of the loss of the Etruscan language ignited anxiety among humanists that their own ideas might become unintelligible. As Egyptomania spread, the learned men of the time saw an answer to their fears in the pictorial hieroglyphs of the ancient Egyptians, for they perceived hieroglyphs as a potentially universal language grounded in pictorial reference to the world. Thus, they created contemporary hieroglyphs. My talk focuses particularly on how artists and writers developed “hieroglyphic” signatures, such as those of Francesco Colonna, Leon Battista Alberti, and Annius of Viterbo, which would convey their names to posterity and preserve a memory of their works.

Jonathan Shelley, University of California, Berkeley

Reading the “J. M.”: Newes from Hell and Milton

Newes from Hell, Rome, and the Inns of Court (1641) is an antipapist, pro-Parliament pamphlet that consists of a politically charged collection of letters, petitions, descriptions, and poems. Marked only by the printed initials “J.M.” on the title page, the pamphlet has been uncertainly attributed to John Milton. Scholars have wavered on whether to consider it part of Milton’s oeuvre; roughly half of English and American library catalogues attribute the work to John Milton, the other half to the mere initials “J.M.” My paper will address the question of authorship of the pamphlet Newes from Hell and its printed attribution to “J.M.” but will further investigate the use of initials and anonymity in the printed works of Milton. Milton attests to the strength of his writings by not attributing them, believing his tracts would survive and be identifiable based on merit alone, therefore not needing to attribute them at all.

Sabina de Cavi, Getty Research Institute

Jusepe de Ribera Español F(ecit)

Based on a close analysis of Ribera’s autograph signatures in prints, drawings, and original documents, in this paper I will inquire why the Spanish painter used a number of provenance categories to self-fashion his identity as a foreign painter in a number of public masterpieces commissioned in Spanish Italy. This analysis will establish a number of graphic details on which an original Ribera signature may be identified, and question the artist’s linguistic ambivalence between Catalan, a language which he seemed to favor in his most spontaneous drawings and doodles, the standardized “Castilian” signature (“Jusepe de Ribera Español F[ecit]”), and the solemn Latin of his most programmatic works. The ultimate goal will be to propose a reading of how the painter may have lived, reconceived, and used his nationality in the international market of early Baroque Italian art and patronage.
ROUNDTABLE: DISPUTING VALLA’S DISPUTATIONS

Organizer and Chair: Ronald G. Witt, Duke University
Discussants: John Monfasani, SUNY, University at Albany; Ingrid Rowland, University of Notre Dame, Rome

Lorenzo Valla’s *Dialectical Disputations* (1457) has had no vernacular readership, despite its enormous importance and despite the existence of an excellent critical edition (1981) of the Latin text by Gianni Zippel. The new edition in the I Tatti Renaissance Library by Brian Copenhaver and Lodi Nauta of the Latin text, with an English translation, extensive introduction, and full annotation, now makes this monument of Latin humanism widely accessible. This session will evaluate the new edition and discuss its possible effect on the study of classicism, philosophy, and rhetoric in the Renaissance.

TIME AT HOME: OBJECTS AND TEMPORALITY IN THE EARLY MODERN DOMESTIC INTERIOR II

Organizers: Erin J. Campbell, University of Victoria; Stephanie R. Miller, Coastal Carolina University
Chair: Maria DePrano, Washington State University

Antonella Capitanio, Pisa University
Leather as Temporary Furniture

In 1500 Isabella Gonzaga asked her father to lend her a leather-hanging to adorn a “camera” for the celebration of her first son’s birth; on that occasion Ercole d’Este did not send the precious decoration from Ferrara to Mantova, but we know that this kind of decorative hanging — a very expensive status symbol, often inlaid with gold — was fixed on a frame just to move it easily from one wall to another and furnish a new place. Furthermore leather — stamped and gilded or painted — often included within its decorative pattern inscriptions and devices too, so that it was the perfect medium to celebrate particular occasions. Some examples from Este family archives will provide evidence for a discussion of the use of gilded leather in Ferrara, at the time the most important center where it was produced.

Lisa Boutin, Loyola Marymount University
The Commemorative Purposes of Istoriatto Maiolica

In the sixteenth century, members of the European aristocracy began collecting Italian *istoriato* (narrative-painted) *maiolica* to celebrate significant social and political developments. The birth of a child, a marriage, or even, in the case of Isabella d’Este, the transition to widowhood, could be an occasion for commissioning *istoriato maiolica*. This paper examines how these objects could be laden with memories due to their associations with these significant moments in time, and how multiple maiolica services could be combined to amplify this effect. If owners’ displayed and used the *istoriato maiolica* dishes repeatedly in dining contexts, the elaborate narratives that supplied lessons of morality and fodder for conversation would trigger memories of past convivial experiences. Unlike simple white ware, *istoriato* dishes could easily be recalled by viewers.
Claudia Goldstein, William Paterson University
Playing the Peasant: The Performative Interaction of Images and Table Plays at the Antwerp Dinner Party
In this paper, I explore the interaction between objects and texts in the early modern dining room, and the particular audiences — wealthy and urban — for whom the peasant was a favorite dinner party trope. Bruegel’s Peasant Wedding and Peasant Kermis were displayed in dining rooms, and dancing peasants appear on many stoneware jugs used for drinking beer there. Finally, an entire subcategory of tafelspelen, or table-plays, meant to be performed at dinner, have peasants as their subject. The temporal moment of the dinner party activated the dining room and its images, and challenged distinctions between classes, between performer and audience, and between art and social life. I will argue that the event both changed and charged, if only for that moment, everything in that physical space, creating a theatrical, liminal, and ultimately safe place for the urban elite to explore socioeconomic difference and the experience of the other.

Susannah Rutherglen, Princeton University
Ridotte in Quadretti: The Life and Afterlife of Venetian Furniture Paintings
This paper examines a group of Venetian Renaissance paintings created for domestic furniture and decorative settings, including chests, friezes, bedsteads, covers, doors, and musical instruments, among other types. While a tradition of painted furniture existed in the city as early as the thirteenth century, surviving examples from the mid-1460s to the later Cinquecento compose an integral genre with an established idiom that holds significance for the broader history of Venetian art. The status and identity of these objects within the home changed over time: many of the works were detached from their decorative surrounds and framed as independent paintings for display in private collections, a development that illuminates patterns of art appreciation during the sixteenth century and beyond.
individuals formed a small Florentine stronghold, particularly during the pontificates of the Medici popes. A major cultural node was the convent of San Silvestro a Monte Cavallo, crossroads of Tuscan artists, scholars, and reformers during its Dominican years (1507–40). When, however, the convent was taken over by the Theatines (1555), it served as a hub for Florentine merchants and artistic patronage.

Julia Vicioso, *The Medici Archive Project*

Florentine Painters and the First Church of San Giovanni dei Fiorentini in Rome (1492–1582)

This paper, based on unpublished documents, will examine the artistic production of about twenty painters that worked for the Florentine community in Rome during the Cinquecento. Though a number of these had reached prominent positions in both Roman and Florentine milieus, the great majority remain mostly unknown to the general public. Their lives and career were viscerally linked to the church of San Pantaleo, facing the Tiber, which was the parish church of Florence until the construction of the new church of San Giovanni dei Fiorentini, which began in 1583.

Simone Giordani, *The Medici Archive Project*

The Church of San Giovanni Decollato in Rome: Some New Discoveries

The headquarters of the Confraternita della Misericordia, dedicated to San Giovanni Decollato, was founded at the end of the fifteenth century in the Rione Ripa, not far from the Capitoline Hill. The confraternity was one of the main meeting places for the Florentine community in Rome. Both the oratory and the church of the confraternity were decorated during the fifteenth century, mainly by Tuscan artists. A part from the oratory that has been studied long, the church has not been thoroughly investigated and very little is known about the development of its decoration. Based on archival research, this paper presents some discoveries concerning its history as well as highlighting patrons previously unknown. The paper will also provide new information on the painter Jacopo Zucchi and his professional and personal relation with the confraternity.

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**BENT, BROKEN, AND SHATTERED: EUROPEAN IMAGES OF DEATH AND TORTURE, 1300–1650 III**

Organizers and Chairs: John R. Decker, Georgia State University; Mitzi Kirkland-Ives, Missouri State University

Natalia Khomenko, York University

The Better Martyrdom: John Bale Writing Anne Askew

In 1547, John Bale published the second examination of Anne Askew, the Englishwoman who was racked and burned following her conversion to Protestant faith. Apparently written by Askew herself, this text contains numerous interpolations by Bale, who forcefully draws the readers’ attention to the tortured body of the author. This departure from Askew’s own focus on debate suggests that for Bale the intensity of her suffering, rather than her words, testifies most persuasively against Catholicism and its inferior saints. I propose that Bale’s interest in torture — his descriptions of “vyolent handelyng” — presents the martyr’s body in pain as the decisive argument in support of the Reformation. In Bale’s framing remarks, the true faith is revealed in the competition of suffering: Askew’s Protestant body on the rack imitates the “tryumphant sufferynges” of the “prymatyve” martyrs, while Catholic martyrdoms are ridiculed for their lack of tribulation.

Michael W. Meere, College of the Holy Cross

Theaters of Torture during the French Catholic Reformation

Despite the enactment of the Edict of Nantes (1598), which put a temporary hold on religious and political conflict, threats of new outbursts of violence lurked in the margins of French society at the turn of the seventeenth century. This paper analyzes these anxieties through the prism of violent martyr plays performed between
1600 and 1620. Nicolas Soret (La Céciliade, 1603) and Jean Boissin de Gallardon (Les Tragédies et Histoires sainctes, 1618), for example, exploit the visual, gruesome aspects of the hagiographic legends, staging torture through various tableaux of bodily pain, mutilation, and death. In the light of treatises on torture and martyrdom, such as Antonio Gallonio’s Trattato de gli instrumenti di martirio (1591) and Louis Richeome’s La Peinture spirituelle (1611), this paper considers the visibility of the martyrs’ “bent, broken, and shattered” bodies on stage as manifestations of the Catholic Church’s politicization of martyrdom, conversion, and belief.

Assaf Pinkus, Tel Aviv University
Guido da Siena and the Four Modes of Violence
Guido Da Siena’s painted cover of a reliquary, probably from the St. Clare Monastery in Siena, ca. 1260, displays four scenes of immediate physical injury: the Stigmata of St. Francis, the Flaying of St. Bartholomew, St. Catherine of the Wheel, and St. Clare Fighting the Muslims. This unique assemblage of martyrs and saints reflects, on the one hand, Franciscan piety, while also revealing a strikingly brutal parade of violence. I will argue that the sacred imagery projects not only Christian devotion — the imitatio Christi — but also the contemporary legal, juridical, and theological discourse on violence, and the new equivalence between body and soul, essence and appearance. I will argue that the violence per se — in its early modern sense — is what appears here as a subject of artistic speculations.

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Assaf Pinkus, Tel Aviv University
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MACHIAVELLI’S GREEKS: SOURCES AND ENCOUNTERS

Organizer: Daniel Stein Kokin, University of Greifswald
Chair: John M. Najemy, Cornell University

Daniel Stein Kokin, University of Greifswald
Moses the Conqueror and Jesus the Robber: The Greek Backdrop to Machiavelli, Discourses 2.8

Book 2, chapter 8 of Machiavelli’s Discourses on Livy, “The Cause Why Peoples Leave Their Ancestral Places and Inundate the Country of Others,” represents the only place in Machiavelli’s political corpus in which the names of Moses and Jesus (albeit as Jesus Nave, that is, Joshua) are present side-by-side. After demonstrating the critical role played by Greek sources in mediating Machiavelli’s engagement with these two figures in this chapter (indicating the reasons why Joshua should be understood here to evoke Jesus), I will proceed to analyze these characters’ significance for Machiavelli’s overarching argument, his appreciation of the great power yet fundamental weakness of the Judeo-Christian conquest and robbery of the world.

Erica Benner, Yale University
Machiavelli’s Prince and the Greek Theme of Self-Reforming Tyrants

In the Prince Machiavelli offers to serve the Medici by showing them how to satisfy the usual desires of princes: desires for dominion, personal safety, reputation, and glory. He stresses that it is never easy for princes — especially “new” princes who rule peoples used to freedom — to secure their state, and purports to show them how to do this. Machiavelli was not the first to offer such lessons. In his Hiero, pointedly mentioned in the Prince, Xenophon has the poet Simonides advise an exhausted tyrant on how to shore up his government. Aristotle gives similar advice in Politics book 5. This paper explores parallels between these texts and Machiavelli’s Prince. Like Simonides and Aristotle, Machiavelli assumes the persona of a servant who seeks to gratify his master, never asking whether his princely or tyrannical desires are reasonable. But behind the mask, all three do pose this critical question.
**VIEWING NAPLES FROM WITHIN AND WITHOUT: NATIONAL IDENTITY AND COMMONPLACES IN EARLY MODERN EUROPE I**

**Organizer:** Livio Pestilli, Trinity College, Rome Campus

**Chair:** Tommaso Astarita, Georgetown University

Jesse Locker, Portland State University

*Domenichino, Naples, and the “Crossroads of the 1630s”*

This paper explores the implications of the dramatic — and perhaps even deadly — confrontation between Neapolitan artists and the Bolognese painter Domenichino in Naples in the early 1630s. I argue that beyond merely reflecting professional tensions, this encounter sparked a search for a Neapolitan artistic identity on one hand and, on the other, a hardening of Roman-Bolognese classical ideals. As Denis Mahon argued, when Domenichino fled Naples in the summer of 1634 and took refuge at the Villa Aldobrandini, he and the others gathered there — Giovanni Battista Passeri, Francesco Angeloni, Giovanni Angelo Canini, and a young Giovan Pietro Bellori — began to formulate a new classical ideal. Naples has been seen as just a colorful backdrop to this episode, but a reconsideration of the art and writing produced in its wake suggests a willful expression of divergent artistic and national ideals on both sides.

Thomas Willette, University of Michigan

**Spanish Vices and the Character of Neapolitan Artists**

One of Vasari’s explanations for the poverty of the arts of design in Naples is that the geography and climate of southern Italy are inhospitable to genius. That certain defects are inherent in the complexion of Neapolitans was well established. Vainglory and jealousy, exacerbated by a preoccupation with personal honor and disdain for civic virtue, are among the national traits reported by outsiders and insiders alike. By 1707 the War of the Spanish Succession put an end to the era of Spanish Viceroyos, and political reformers, from Valletta and Giannone to Doria and Genovese, attributed such “national” traits instead to the legacy of Spanish malgoverno. Informed by their ideals of civil society, Bernardo De Dominici’s *Lives* of the artists offers a critique of Spanish culture and an alternative image of Neapolitan moral character based upon an imagined tradition of classical civic virtues.

Helen Langdon, British School at Rome

**Salvator Rosa: Brigands and Beggars**

In the Romantic period “savage” Rosa, identified with the bandits whom he painted, was idolized as an artist-rebel and freedom fighter. This paper explores the prehistory of this myth. Rosa painted Naples as the “garden of the world,” but he also, unusually, admired the uprising of the revolutionary Masaniello; he painted beggars and bandits, victims of Spanish oppression, rooted both in social reality and in picaresque literature. These themes he brought to Florence and Rome, where he fashioned himself as an outsider, whose extravagant Neapolitan character and violent subjects fascinated his public. I shall attempt to tease out how Rosa’s bandits and beggars may have been read, and to what strains of seventeenth-century thought and feeling they so deeply appealed. I shall also test how far Rosa himself created the myths of later eras, and how deeply rooted these were in concepts of *napoletanità*. 
Sponsor: Southeastern Renaissance Conference
Organizer: Lawrence F. Rhu, University of South Carolina
Chair: John N. Wall, North Carolina State University

Andrew Cutrofello, Loyola University Chicago
Skepticism and Cynicism in Shakespearean Tragedy

Stanley Cavell has shown that philosophical skepticism about the existence of other minds is less an expression of genuine doubt than it is an experience of disavowal, a desperate effort on the part of a vulnerable subject to pretend that it is invulnerable. Cavell has also shown how Shakespearean tragedy stages this experience of disavowal. The skeptical themes of plays such as Othello and The Winter's Tale anticipate the monological arguments of Descartes's Meditations while looking back to the conversational Pyrrhonism of Montaigne's Essays. Cavell's readings illuminate the transformation of dialogue into monologue, second person address into first person brooding. What they tend to overlook is the role of the third person, the "evil deceiver" (such as Iago) who plays a catalytic, if not causal, role in such transformations. Factoring in Shakespeare's "third actor" reveals the role of the diabolical cynic, who anticipates the terrible self-birthing of the skeptic.

Daniel H. Strait, Asbury University
"Routes of Initiation": Cavell, Shakespeare, and the Renaissance

In Disowning Knowledge, Cavell acknowledges the difficulty of sizing up his audience. He confesses being "perplexed" when he tries to determine whether he addresses what he calls the "addicts of philosophy" or the "adepts of literature." He invites readers to move in both directions, of course, but does so through his particular alertness to "routes of initiation" — "ways in" to subjects: critical pathways, trails of thought, starting points, moments of confusion and tension, hidden possibilities, intuitive turns, arousals of and discoveries within texts, and new potencies in language. What Cavell says about Wittgenstein can also be said about Cavell's own vision of language: that "the learning is never over," which also, aptly, describes his philosophic work, including his critical work on Shakespeare. My essay explores how such "routes of initiation" offer possibilities and perspectives for reading Shakespeare, especially for those critics interested in working at the intersection of philosophy and literature.

Rui Bertrand Romão, Universidade da Beira Interior/IFL-UNL
Hamlet, Cavell, and Skepticism

Hamlet is the play by Shakespeare that has been considered especially philosophical, especially in its treatment of skepticism. Cavell's texts on the play (as well as his many observations on it scattered along his work) stand out as extremely original and consistent, in spite of his chapter of Disowning Knowledge (1987, 2003) devoted to Hamlet, "Hamlet and the Burden of Proof," in comparison to the others deliberately short (circumstance that Cavell muses upon) and thus revealing what Lawrence Rhu (2006) considered a "reticence about sustained interpretation of this play" related to the indirectness he also highlights of Cavell's first published approach to it in a study on "North by Northwest" (1984). I will examine how Cavell's interpretation of Hamlet and skepticism interrelates with his treatment of other Shakespearean plays and explore its specificity in comparison to other philosophical readings of the tragedy that somehow also center on skepticism.

Lawrence F. Rhu, University of South Carolina
Reversals of Reading: History and Allegory in Cavell's Shakespeare

Arnold Davidson characterizes Cavell as a "diagnostician of the spirit in which things are said," and Timothy Gould takes up this claim psychoanalytically to discuss the
process of reading in the light of “transference.” Gould speaks of readings strong enough in one way of seeing a text to carry conviction and at the same time to leave themselves open, by the very power of their interpretive stance, to coming undone via skeptical interrogation. Cavell finds in Shakespearean tragedy an expression of the early modern epistemological crisis as it is addressed by Descartes. Likewise, Cavell’s idea of the Renaissance generalizes the idea of individualism into an allegory of human separateness as the essence of our fallen condition. This paper addresses these allegorical arguments to test their validity and the contribution they make to reading such late plays as *Antony and Cleopatra* and *The Winter’s Tale*.

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**WORDS AND MUSIC III**

*Chair: Susan Forscher Weiss, The Johns Hopkins University, Peabody*

Stefano Mengozzi, *University of Michigan*

The Renovatio of Carolingian Music Theory in Fifteenth-Century Europe: Evaluating Its Historical Impact and Context

According to a well-rehearsed historical narrative, the marriage of humanism and musical scholarship took place in the 1490s, when Franchino Gaffurio and Florentio de Faxolys began the practice of citing Classical authors in their musical treatises. Earlier in the fifteenth century, however, other musical authors had pursued their own version of *renovatio antiquitatis*, one that was modeled not on the musical doctrines of ancient Greece, but rather on those of the Carolingian and post-Carolingian eras. This trend is confirmed by the increased presence of musical treatises from the ninth to the eleventh centuries in fifteenth-century manuscripts. My paper proposes an initial assessment of the significance of the “first wave” of renovatio in early Renaissance musical scholarship and suggests that the fifteenth-century revival of the earliest pedagogical methods of the Christian musical tradition may be linked to the broader objective of reforming the church “in head and members.”

Antonio Cascelli, *National University of Ireland, Maynooth*

Tremendum Fascinosum and Tremendum Horrendum in Music Settings of Tasso’s *Combattimento di Tancredi e Clorinda*

Tasso’s *La Gerusalemme Liberata* occupies a privileged role in the definition of the modern subject and its affects. Amongst the episodes of the poem, that of Tancred and Clorinda, as Giovanni Careri reminds us, with its mixture of love and violence, assimilation and confrontation, personal identity and agency, shows aspects particularly relevant for today’s culture. This comparison of Monteverdi’s *Il Combattimento di Tancredi e Clorinda*, the only music setting of the full episode of the battle, with Sigismondo d’India’s setting of the section of Clorinda’s baptism, and Domenico Tintoretto’s pictorial realization of the scene, will focus on the above issues through the temporal narrative that music started to explore in the sixteenth and seventeenth centuries. It will also investigate the moments when affects, in their ambiguity, oscillate between the two poles of Tasso’s poem: history of winners — the *tremendum fascinosum* — and history of victims — the *tremendum horrendum*. 
Piety and Power: The Case of Ercole’s Passions in Ferrara (1471–1505)

During the dukedom in Ferrara, Ercole I uses several strategies to communicate the sacredness of his power. While the prince increases the patronage of the visual arts, he finds in sacred representations a new and effective instrument to convey to his subjects the image of “religiosissimo principe,” as Sabadino degli Arienti says in *The Triumphis religionis*. A common culture of representation informs both pictorial and theatrical figurations. The images are useful to show the prince’s religiousness, which undertakes the shapes of popular devotion to Eucharistic piety and Christ’s Passion and recomposes them in a celebratory vein. The paper will investigate some of these forms of visual culture, which imprint sacred representation at Ferrara, starting from the analysis of some religious paintings in Ferrara in the late Quattrocento.

Mara Nerbano, *Accademia di Belle Arti di Carrara*

Ecstasy, Performance, and Recreation of the Body: The “Holy Lives” of the “Padane” Courts

For a long time mystical ecstasy has been a predominantly female mode of relationship with the sacred. At the same time, it has been suggested as a recognized form of power. The devotional practices characterizing the experience of “mistiche” and “holy lives” include many theatrical aspects. They are part of a vibrant dialogue between cults and rites promoted in the Middle Ages and in the Renaissance by secular and ecclesiastical institutions, fraternities, and guilds. This phenomenon includes particularly interesting characteristics at the end of the fifteenth and beginning of the sixteenth centuries, when the “mistiche” become part of the *familia* of the prince, setting up a relationship of reciprocal legitimation. This paper investigates the interweaving of these phenomena by analyzing the courts of “padane” and of Ercole I of Ferrara, a devotee of the stigmatized Lucia da Narni, whose hagiographic dossier has recently given rise to important new contributions.

Francesca Bortoletti, *University of Minnesota*

Materiality of Devotion and Representational Practices: An Emotional Rhetoric of Sacredness in Princely Power

The direction of research on sacred drama was modulated by an interest in cultural, social, and political systems underpinning the “representational practices” provided by the liturgical and civic public calendars. This paper focuses on the question of Christian materiality and representational practices in the construction of image through an emotional rhetoric of sacredness. Is image a site of spatial dialectics, a tension between materiality and representations? How do the humanists use the sacred material, as well as an emotional rhetoric of sacredness, for political purposes? Starting with these questions, the paper intends to analyze the “cases” of Ercole I’s Ferrara and the court of the North. It describes the use of traditional paths of devotion and Christian materiality employed by the prince and his entourage in the construction of the sacred representations, to strengthen and make memorable the iconic image of the prince as head of court and Christianity.

Francesca Bortoletti, *University of Minnesota*
Jennifer Haraguchi, Brigham Young University

Dramatizing the Lives of the Saints in Early Seventeenth-Century Florence

The twenty-fifth session of the Council of Trent established that bishops were to promote paintings and other “representations” of the saints in order to bolster the faith of the members of their congregations. By underscoring the miraculous lives of the saints through art, it was hoped that the faithful would be inspired to imitate the saints’ righteous behavior and understand how to communicate with God through them. This paper explores how one early modern writer and educator interpreted the connection between the imitation and representation of sainthood. Through the spiritual plays she composed for the young women of her lay conservatories, Eleonora Ramirez di Montalvo (1602–59) taught the virtues, religious history, speech, and proper devotion. Montalvo’s plays may have been more effective than the figurative arts in demonstrating how her pupils should invoke the saints and fashion their lives and conduct in imitation of the saints.

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PHILOSOPHY OF ACTION IN
SHAKESPEARE AND SPENSER

Organizer: Jennifer Lewin, Boston University

Chair: Gordon Teskey, Harvard University

James A. Knapp, Loyola University Chicago

“‘Tis insensible, then?”: Language and Action in 1 Henry IV

In his celebrated “catechism” on honor Shakespeare’s Falstaff presents a compelling argument against basing one’s actions on abstractions lacking material substance. His argument represents the largest obstacle that the errant and sensually oriented Hal must face in his transformation from degenerate prince to heroic king, for it is ultimately honor that must “prick” Hal to act as he knows a king must act. Drawing on Paul Ricoeur’s theory of action as discourse (meaningful, but also singular and in need of interpretation) this paper explores Shakespeare’s meditation on the relationship between language and action in 1 Henry IV. I argue that bridging the gap between linguistic abstraction and meaningful action lies at the heart of the Henriad’s effort to recuperate the conception of monarchy shaken by the wars of the roses.

Andrew S. Escobedo, Ohio University

Akrasia and “all things considered”: The Shakespearean Cases of Macbeth and Angelo

In philosophy of action, akrasia names the puzzling phenomenon in which an agent chooses a course of action that he believes, all things considered, he would do better to reject. “All things considered” gets at the heart of the problem: if the akratic agent genuinely judges, on balance, that he is choosing the worse course of action, why does he choose it? This problem offers a valuable lens for examining Shakespeare’s Macbeth and Angelo, both characters who appear to believe, all things considered, that they are choosing a worse course of action as they choose it. Shakespeare criticism tends to quickly surrender these puzzling cases to mystery, in the form of existential phenomenology or poststructuralist theories of textuality. But what happens to our understanding of these characters if we actually try to work the problem though in terms of philosophy of action?

Jennifer Lewin, Boston University

Ethical Action and Ethical Thought in The Faerie Queene

How do characters in The Faerie Queene act and think as moral agents, and how do they do so with respect to other characters? Allegory, as Angus Fletcher suggested some decades ago, and as Judith Anderson recently has argued, is inseparable from ethics; other studies have shown the importance of ethical thinking to and in the poem. Although bringing a philosophical concept of moral agency to literary character entails the inapplicability of some aspects of free will, in this paper I will suggest the advantages and benefits of such a project, particularly in the cases of Amoret and Scudamore.
Amaury Leopoldo Sosa, New York University

Giving an Account of the Soul: Teresa of Ávila and the Ethics of Displacement

Accountability — as the imperative to report, explain, and be answerable to others in safeguarding the individual, the community, and the state — is threatened by the unreliable narrator. Despite this, the unreliable narrator serves as a thread with which obligation, duty, reliability, credibility, and value are measured, hence being constitutive of accountability. In this paper I turn to Teresa of Ávila to see how she, as an “unreliable narrator,” displaces ideas of responsibility and judgment put forth by the Spanish Inquisition’s need and desire for informing subjects. Exploring accountability as narrative, as oeconomia, as reason-of-state, as morality; the unreliable narrator as someone whose credibility has been compromised; and the Inquisition’s mandate for self-denunciation and accusation of others, I will explore the ways by which the Spanish mystic, in being asked to account for her soul, eludes being an informant, thus negotiating the relation the inquirer presupposes of the addressee.

Margaret E. Boyle, Oberlin College

Marcela de San Félix and the Early Modern Garden

In her ballad poem, El jardín del convento, Sor Marcela de San Félix (1605–87) offers readers a mystical interpretation of the convent garden as a space for divine reconciliation. The poem provides insight into the daily life of the convent, and the opportunity to examine the nun’s strategic representation of her own spiritual life. It also serves as an account of the early modern garden and the way in which the space is inflected by social, political, and economic dynamics. My essay situates the ballad within the larger genre of contemporary garden literature, exploring the complex ways in which women both resist and insist on their naturalization and enclosure.

Stacey Schlau, West Chester University

Sister to a Bishop, Teacher of Religion: María de Cazalla and the Inquisition

In the attempt to silence nonconformists, inquisitional machinery and those who ran it gave them a voice. Although many thousands of folios of early modern and colonial women’s writing were destroyed, vestigial artifacts of their struggles, even when filtered, remind us of the challenges they faced and attempted to overcome. Mystics especially were suspect, for a variety of reasons. María de Cazalla (1487–?) was no exception. Member of the upper classes, this early sixteenth-century Spanish mystic was intimately connected with the spiritual group later referred to as alumbradas. Cazalla’s inquisitional trial provides an opportunity for studying a complex set of socioreligious issues on a micro level, including a perspective that examines the social construction of femininity. Using the transcribed words of witnesses, ecclesiastic officials, and María de Cazalla, I examine the proceedings against Cazalla and the protagonist herself in the historically gendered and classed contexts of ideology, discourse, and religion.
Matteo Duni, *Syracuse University in Florence*

**Impotence, Witchcraft, and Politics: The Renaissance Debate**

The belief that sexual impotence could be provoked by sorcery was fully acknowledged by canon law, which in such cases admitted the annulment of an unconsummated marriage. As of the mid-fifteenth century, the fear that human sexuality was under attack from witches seems to increase, reaching its apex in the *Malleus maleficarum* (1486). In those same years, bewitchment of the *vis coeundi* was believed to cause the failure of dynastic unions, such as the (temporary) fiasco of Gian Galeazzo Maria Sforza with Isabella of Aragon (1489). But such diagnoses were not accepted unanimously, as several authoritative voices rose to explain impotence in naturalistic terms. This paper shows how the interpretation of impotence as result of witchcraft could fulfill varying functions at different social levels, focusing on the debate between traditionalists, such as witch-hunter Heinrich Kramer, and skeptics, such as the jurist Ambrogio Vignati and the physician Symphorien Champier.

Molly Bourne, *Syracuse University in Florence*

**Vincenzo Gonzaga and the Body Politic: Impotence and Virility at Court**

In 1583, the marriage between Margherita Farnese and Vincenzo Gonzaga, future Duke of Mantua, was annulled following the diagnosis of a malformation that prevented Margherita from consummating their union. When the Gonzaga court asked for the hand of Eleonora de’ Medici, Margherita’s brother Ranuccio fomented rumors of Vincenzo’s impotence, while Grand Duchess Bianca Cappello demanded the prince pass a “virility test” before her stepdaughter’s hand be granted. Conducted in Venice with a virgin orphan, Vincenzo’s *prova di virilità* was meticulously monitored by representatives from the Gonzaga and Medici courts. Under scrutiny, quite literally, was Vincenzo’s male member and its capacity to restore the future duke’s honor and the integrity of the Gonzaga dynasty. My paper analyzes the political implications of this copiously documented and often sensationalized episode by considering the dual nature of Vincenzo’s “body politic,” both a vehicle for male anxieties about impotence and a metaphor for dynastic regeneration.

Jacqueline Marie Musacchio, *Wellesley College*

**Adultery, Cuckoldry, and House-Scorning in Late Sixteenth-Century Florence**

In Florence as elsewhere in early modern Europe, love and desire were rarely part of marriage decisions. Attitudes toward the adulterous behavior that often resulted from these decisions filtered down from the court and were reflected and reinforced in texts like Celio Malespini’s *Ducento Novelle* (1609). Florentines knew that Cosimo de’ Medici had lovers and illegitimate children before, during, and after his marriage, and they also knew that his four legitimate children who lived to adulthood had extramarital affairs. The behavior of the Medici men was largely uncensored, but Cosimo’s daughter Isabella and daughter-in-law Leonora were murdered for staining Medici honor. Bianca Cappello’s adulterous affair with and subsequent marriage to Cosimo’s son Francesco generated extensive gossip and condemnation: her palace was hung with horns and fouled with excrement to mock her cuckolded husband. Popular understanding of adultery’s double standard, and its sometimes murderous consequences, becomes clear from these case studies.
Una McIlvenna, *University of Sydney*

The End of the Cuckold? Modernization and the Transformation of Sexual Shame

This paper asks why the comic and shaming figure of the cuckold enjoyed such a popularity in the early modern period and yet witnessed such an effacement by the nineteenth century. Current theories for the cuckold’s popularity argue for a crisis in masculinity in the early modern period, as Reformation ideology and religious wars exposed the tensions inherent in the patriarchal social order. This paper suggests that the demise of the cuckold is related less to concepts of sexuality than to changing modes of communication and entertainment. It argues instead that the cuckold was an effective visual shaming device until new modes of information transmission and communication media evolved from the early modern period into the modern era. As higher literacy rates and the rise of the newspaper created new private reading practices, the public spectacle of the cuckold became gradually less visible and began to lose meaning and relevance.

20332

Grand Hyatt

First Floor,

Suite 160

RENAISSANCE ASTROLOGY I

Organizer: Sheila J. Rabin, *St. Peter’s College*

Chair: Rachel E. Wifall, *St. Peter’s College*

Sheila J. Rabin, *St. Peter’s College*

Astrologers Respond to Pico

This paper will deal with two defenses of astrology that appeared within a few years after the publication of Giovanni Pico della Mirandola’s *Disputationes adversus astrologiam divinatricem* in 1496. Lucio Bellanti’s *Liber de astrologica veritate* was first published in 1498 and Jakob Schönheintz’s *Apologia astrologiae* appeared in 1502. Both attacked Pico’s *Disputationes*. Pico had attacked astrology as against the Christian religion and as poor science, and I will focus on how Bellanti and Schönheintz defended astrology on these two issues.

Darin Hayton, *Haverford College*

Politics as Astrological Expertise in Renaissance Hungary

Patrick J. Boner, *The Johns Hopkins University*

Kepler’s Empirical Astrology

Johannes Kepler (1571–1630) claimed that certain configurations of the planets were astrologically influential. Also known as the aspects, these configurations embodied geometrical figures that Kepler saw as “a sort of archetype of the world.” Held in the balance with geometry, observational experience also played a primary role in Kepler’s astrology. Even Jofrancus Offusius, branded by Kepler as “the most bitter enemy of the aspects,” had accepted a configuration on account of empirical evidence. In this presentation, I explore the influence of Offusius on Kepler’s empirically driven astrology. I also examine Kepler’s theory of a soul in the earth, which was thought capable of recognizing and responding to the aspects. I argue that many of the empirical and geometrical principles of Kepler’s astrology found their foundation in the earth soul, which, as Kepler put it, resolved “everything that Pico [della Mirandola] drew from philosophy against the aspects.”
Sara Trevisan, University of Warwick

Francis Drake, the Argonaut: “Maritime” Rhetoric in Early Seventeenth-Century Lord Mayor’s Shows

In the early seventeenth century, the annual Lord Mayor’s Show reached its peak. A magnificent spectacle eagerly awaited by Londoners of all social classes, the Show was organized by the livery companies. It asserted visually and verbally, through literary, historical, and iconographic references, the political and commercial power of the City of London. Around the same years, references to maritime commerce and enterprises began to emerge in the Shows, highlighting the growing importance of these activities for the City’s economy. This paper analyzes a particular example of this dynamic: the connection between Francis Drake and Jason, and the way in which a common iconographic attribute of the Drapers’ and Merchant-Taylors’ livery companies, the Golden Fleece, became an instance of a “maritime” rhetoric based, among others, on sixteenth- and seventeenth-century re-readings of the classical tradition.

Derrick Edwin Higginbotham, Columbia University

Retail, Religion, and the Redefinition of Masculinity in Thomas Dekker’s The Honest Whore

Hoping to secure sales in London’s competitive marketplace, male shopkeepers had to be attentive to buyers, exhibiting hospitality to create a customer base, even though this attentiveness to others could contradict conventional codes of masculinity that defined men as self-sufficient and potentially aggressive. My paper argues that Thomas Dekker’s The Honest Whore, Parts 1 and 2 (1604–05) critiques yet validates an obliging masculinity associated with retail work by dramatizing conflicts between the shopkeeper, Candido, and a group of cruel and boisterous gallants, his customers. To counteract the weakness culturally linked to Candido’s pliability, this play resignifies his docility by connecting his patient suffering to Christ’s fortitude on the cross, drawing on religious imagery to bolster a submissive masculinity. I demonstrate the complex ways that this comedy adapts spiritually significant values like patience and restraint when imagining a style of manliness crucial to a retailer’s economic success.

Maya Mathur, University of Mary Washington

“Usury, extortion, and trampling villainy”: Policing Prodigality on the Jacobean Stage

Thomas Middleton’s early city comedies, Michaelmas Term and A Trick to Catch the Old One, draw attention to the financial schemes employed by city-based usurers to divest gullible country gentlemen of their estates. However, the usurers’ triumph is short-lived as the gentry heroes outmaneuver their opponents, marry their female kin, and regain control of their lands. While the protagonists’ success has been attributed to their moral integrity and gentle birth, these arguments do not account for the similarities between their financial machinations and those used by their adversaries. In this paper, I contend that Middleton’s heroes succeed because they adopt the economic methods of their rivals. Thus, instead of valorizing rural virtue over urban deceit, the plays commodify the pastoral landscape and uphold an ethos of economic individualism that was championed by the mercantile manuals of the time.
FROM SPAIN TO ROME: FLUID TOPOGRAPHIES, PRINTING, AND URBAN NOIR

Organizer: Stefano Gulizia, Fashion Institute of Technology
Chair: E. Michael Gerli, University of Virginia

Niall Atkinson, University of Chicago

The Fluid Topographies of Renaissance Rome

Based on the concept of fluid topographies that I developed in my dissertation on Renaissance Florence, I propose to look at the urban transformations of Rome in the Renaissance though the lens of spatial disorientation. Fluid topographies, never fully fixed and inherently unstable, consider the symbolic dimensions and concrete reality of the built environment as a complex interaction of legislation, texts, itineraries, cultural memory, and other representational practices. In the case of Rome, this multifunctional, collaborative art of city-building is at the heart of understanding the rebuilding of the papal city not only as a program of papal renovatio, but also as a complicated network of physical and textual archaeologies. As a result, we find that the city was much more than a coherent plan but a larger more complicated series of spatial and temporal tactics whose effect was often a profound investigation of urban disorientation.

Stefano Gulizia, Fashion Institute of Technology

Phenomenology of the Urban Sensorium in the Roman Celestina

The readers of the 1506 edition of Celestina must rely on printed signifiers to recognize the places invoked by it and thereby translate the “Spanish” locus of the action, to put it in Weimann’s terms, into the platea of its Roman reception. In this, this translation bears witness to a phenomenology of performance space: a process accentuating the act of stalking as a way to reproduce the cultural memory of transnational exchange. Exploring the activity of the Silber printing house in the sixteenth-century market of Campo dei Fiori, I consider some typographical aspects of an early modern archeology of embodiment, ranging from piracy to noir plotting, through newsletters. A Castilian museum of memorable sentences, Celestina was surrounded by a forest of religious, touristic, and ephemeral media; as a result, the Roman imprint is a perfect case study of the articulation of perceptual knowledge unfolding within urban networks.

Marta Albalá Pelegrin, CUNY, The Graduate Center and Princeton University

Woodcutting the City: Urban Spaces in Early Modern Comedies

Printed woodcuts accompanying early modern play texts are a privileged site to explore the representation of urban spaces and the suitability of private and public settings for the stage. By examining the close collaboration of architects, humanists, archaeologists, and printers, who worked together to enact the Vitruvian models of Alberti and Serlio, I first offer a material discussion of the architectural design of theatrical buildings and their connection to comedy as a genre, before addressing specific issues of urban patronage and power, and the depiction of marginal spaces and communities. As I argue, a bustling city like Rome, amidst urban refashioning and ephemeral architecture, left a representational mark into Spanish works either conceived or printed there, such as Torres Naharro’s Propalladia, Delicado’s Lozana Andaluza, and Rojas’ Celestina, as well as several farcical and theatrical chapbooks.
“A witch, a quean, an old cozening quean!": Image Magic in Shakespeare's *Merry Wives*

When three wax figures were found buried in a local dunghill, Londoners concluded that an assassination attempt by witchcraft had been made against Queen Elizabeth. Several factors helped exacerbate the public's subsequent reaction, including a lack of suspects and the perceived susceptibility of the queen to witchcraft. Four months later, therefore, Privy Councillors felt compelled to pressure local authorities for a conviction when a separate case involving the same type of witchcraft arose in Windsor. By examining the emergent conflicts between queen versus witch, court versus country, and true images versus false in both Shakespeare's play and these two legal cases, I contend that *Merry Wives* represents a female reclamation of the very magic that historically condemned or victimized them. By exposing and exorcizing largely misogynistic views of women and magic through laughter, *Merry Wives* provides critical social commentary on the persecution of women resulting from superstition and ignorance.

Sarah Johnson, *Queen’s University*

**The Spectre of Good Government in *The Lady’s Tragedy***

In *The Lady’s Tragedy* a courageous and rational lady brings down a violent tyrant. For much of the play she is a ghost. While at first the play seems to reflect a polarization of women into the two extremes of virtuous soul and bawdy whore through juxtaposing the Lady and the Wife, closer analysis of both characters complicates this view. In particular, this paper will argue that the Lady's power to effect positive action derives from troubling the distinction between soul and body, an instrumental distinction in justifying women's subordination to men. The gendered soul-body divide also figured the relationship between king and subject. Through its extensive comment on soul and body, *The Lady’s Tragedy* presents the Lady not only as a positive challenge to gender stereotypes, but as a figure for good government more broadly; she, not the usurped king Govianus, is the good governor antithetical to the Tyrant.

Deanna Smid, *University of Toronto*

**Performing Music Therapy in *The Winter’s Tale***

"Music; awake her; strike!" (5.3.98) the mystical Paulina cries as she reanimates the cold statue that is Hermione in Shakespeare's *The Winter's Tale*. Her spell invokes music’s magical and physically restorative powers, powers also explicated in early modern texts of magic and philosophy such as Marsilio Ficino’s earlier *De Triplici Vita* and Robert Fludd’s later *Utriusque cosmi…historia*. The play dramatizes Renaissance conceptions of the immense affective impact of music so that music in *The Winter's Tale* moves and influences not only the mind and soul but, when wielded by Paulina, accomplishes the resurrection of Hermione and stands in for the female body. By raising her with the restorative power of music, I argue, Paulina then imbues the female body with the same magical and medicinal abilities as music: to heal the bodies, states, and relationships that are in disharmony in the play.
**The French Connection: Cross-Channel Exchanges in Early Modern England**

 Organizer: Mihoko Suzuki, University of Miami  
 Chair: Anne E. B. Coldiron, Florida State University

Robert Appelbaum, Uppsala University  
The English Assassination of Henry Lorraine, Duke of Guise, from Marlowe to Chapman

Marlowe’s *Massacre at Paris* was first produced shortly after the assassination of the Duke of Guise, and Chapman’s *Revenge of Bussy d’Ambois* shortly after the assassination of Henry IV. Marlowe’s Duke is killed on-stage; Chapman’s off. Marlowe’s Duke is a demon and a scapegoat; Chapman’s Duke is a victim of circumstances. What has happened between the one play and the other? Although the character named the Duke of Guise is a different person in each play, the figure of the Duke occupies the same mythic role as an agent in the religious wars of France, as a conduit of ducal power and ambition, and as a victim of assassination. This paper addresses itself to the transformation in the mythical role of Henry Lorraine Duke of Guise, as agent, conduit, and victim, in the course of Chapman’s reconfiguration of recent French history and the legacy of Marlowe’s pro-Huguenot, anti-Catholic militancy.

Kathryn Gucer, Northwestern University  
En Attendant Bordeaux: The Leveller Plot of the Fronde

In 1652, a group of rebels in France devised a plan to overthrow the French monarchy in the city of Bordeaux and to establish a separate republican city-state. At the heart of this French rebellion, however, was the political manifesto of the English Levellers, *The Agreement of the People*. Former Leveller Edward Sexby disseminated a translation of this demand for democracy and social equality in Bordeaux. Curiously, *L’Accord du peuple* was written in legal French, an arcane language that skewed and distorted the Levellers’ ideas. Highlighting the intersection between political pamphlets of the English Revolution and *mazarinades* of the Fronde, my talk will examine how an unusual comparative politics grew up among loosely connected people on either side of the Channel. These information agents misconstrued solidarity in one another’s words, and confusion became a strange form of communication among English law clerks, Huguenots in England and Holland, and artisans in Bordeaux.

Mihoko Suzuki, University of Miami  
Jacobitism and the Fronde in the Works of Jane Barker

Jane Barker’s poetry, which remained in manuscript, registered her opposition to the Glorious Revolution and her allegiance to James II at St. Germaine en Laye, where she accompanied the exiled James. Her poetry takes as its subject the military engagements at the Battle of Sedgmoor and the Battle of the Boyne, as well as the conflicts between Protestants and Catholics. My paper will discuss the transnational and transcultural connection between France and England, not only exemplified in James and his court’s political exile, but as evidenced in Barker’s use of the Fronde, the mid-seventeenth-century civil wars in France, to examine the question of civil war in her work of prose fiction, *The Patchwork Screen for the Ladies*. I will conclude by placing Barker’s writings in the context of the writings of women concerning the Fronde, such as the Grande Mademoiselle, to whom Barker explicitly refers in her work.
Lorenzo Pericolo, University of Warwick

Carlo Ridolfi, the “Fantasime” of the Middle Ages, and the Devout Paradigm of Art

In his Maraviglie dell’Arte (1648), Carlo Ridolfi almost skips over the production of art in medieval Venice. Although Ridolfi polemically claims for Venice a role of artistic vanguard that Vasari had assigned to Florence, it is a fact that Ridolfi did not single out painters who could compete with Cimabue or Giotto. In a sense, the evolution of the arts in Venice quickly overstepped the “fantasime” of medieval art to result in the “maniera moderna.” However, the almost absence of the Middle Ages is in a certain sense compensated by the permanence of a devout paradigm of art that serves as a counterpoint to the high and refined styles of Venetian artists of the fifteenth and sixteenth centuries. This devout art could be interpreted as the shadow or survival of the medieval sacred in Venetian art.

Elisabeth Oy-Marra, Johannes Gutenberg Universität Mainz

Changing Historical Perspectives? Giovanni Pietro Bellori and the Middle Ages in Rome

In the introduction to the “Life of Andrea Sacchi,” Giovan Pietro Bellori makes an attempt to delineate a short history of the arts in Rome, claiming that Pietro Cavallini and Paolo Romano were the prominent artists of the so-called “crude” age, followed by Giulio Romano and — in his own days — by Andrea Sacchi. These remarks in the “Life of Sacchi” are almost surprising and remain isolated in Bellori’s Vite. Most remarkable is that Bellori, in declaring that Rome had had excellent artists “in ogni tempo,” might have intended to apply to the arts in Rome the historical model proposed by Vasari in his Vite. Since he did not further develop this point, did Bellori modify his historical perspective on the Middle Ages? In my talk, I will study Bellori’s changing perception of the Middle Ages in Rome in connection with the activity of Andrea Sacchi.

Lina Bolzoni, Scuola Normale Superiore di Pisa

The Art of Memory of Giulio Camillo: Reuse and Negation of the Medieval Model

Il rapporto che Giulio Camillo instaura con il Medioevo è di grande interesse perché Camillo è legato strettamente ai protagonisti della nuova stagione rinascimentale. Egli stesso proclama la novità e la superiorità della propria età, vista come il momento culminante di un ciclo in cui le arti e le lettere rinascono e raggiungono una nuova perfezione. Camillo presenta il proprio teatro della memoria come lo strumento che interpreta e insieme facilita la rinascita. Nello stesso tempo è molto significativo che, in un manoscritto, citi (senza nominare l’autore) alcuni versi di Jacopone da Todi. La lunga esperienza medievale che legava tecniche della memoria e tecniche di elevazione spirituale, fino all’esperienza mistica, è infatti molto importante per il suo Teatro: uno dei suoi segreti è infatti la possibilità di usarlo come una guida alla deificazione. Questo significa riuscire e trascrivere in termini nuovi una componente importante della cultura medievale.
Friday, 23 March 2012
3:45–5:15

20401
Grand Hyatt
Independence Level,
Independence B

ROYAL DYNASTIES ABROAD:
CONSTRUCTING CULTURAL
IDENTITIES AT THE FOREIGN COURT
IV: RIVALRY AND SUBVERSION

Organizers: David Taylor, Scottish National Portrait Gallery;
Catriona Murray, University of Edinburgh

Chair: David Taylor, Scottish National Portrait Gallery

Katie Stevenson, University of St Andrews

Chivalry and the Stewart vs. Tudor contest for “Britain”

This paper will investigate the deliberate use and manipulation of chivalric culture by James IV of Scotland to allude to the Stewart dynasty's claims to the English throne. It will also consider the Tudor response to this posturing, which saw a dialogue develop between the two kingdoms about sovereignty and chivalry. In discussing aspects of the Stewart vs. Tudor contest, the paper will focus on: ritual chivalric display, the strategic use of diplomats, the patronage of Arthurian literature and performance at court, and James IV’s (unsuccessful) attempt to revive a call to crusade. It will examine whether these activities should be interpreted simply as normative domestic chivalric practice or whether they are better viewed as carefully calculated propaganda aimed at an international audience and asserting claims to “British” sovereignty.

Rolf Strom-Olsen, IE University

Co-opting the Crown: Philip the Fair’s “Accession” to the Castilian Throne in 1504

An unusual ceremony held in Brussels in 1504 saw the Habsburg Archduke Philip the Fair declared King of Castile following the death of Isabel the Catholic. The inheritance of the Castilian throne had fallen to Isabel's daughter and Philip's wife, Juana, and yet the Burgundian ceremony concluded with Philip alone being declared monarch. This paper considers how Philip's accession was constructed through the diversion of existing Burgundian ceremonial to create foreign coronation rituals that audaciously subordinated Juana, whose rightful titular claims to her mother's throne were almost entirely absent. This displacement mirrored a larger court strategy to keep Juana out of view once it was clear (in 1501) that she stood to inherit her mother's titles. Thus, the ceremony can be seen both as the culmination of a larger strategy to marginalize Juana and her Castilian courtiers at the Burgundian court as well as the domestication of a foreign crown.

Catriona Murray, University of Edinburgh

From Imprisonment to Exile: Mediating the Cultural Identity of Henry Stuart, Duke of Gloucester

Henry, Duke of Gloucester (1640–60), was born as political and religious tensions throughout Britain posed a growing threat to the authority of his father, King Charles I. Following the outbreak of civil war in 1642, the prince and his sister, Elizabeth, remained in London under parliamentary care, little more than captives. During this time, Henry's representation was to become increasingly controversial, as it was managed and manipulated by his father's adversaries. Following his release in early 1653 and his reunion with his family on the Continent, a campaign was mounted to re-form and reclaim his Stuart cultural identity. This paper will examine the development of his representation, analyzing how the prince's public image was rehabilitated and how the negative aspects of his earlier portrayal were countered. It will argue that tradition, continuity, and precedent were crucial to this process.
THE ARTIST IN CRISIS

Organizer: Benjamin Paul, Rutgers University
Chair: Elizabeth Cropper, CASVA, National Gallery of Art

Benjamin Paul, Rutgers University
Tintoretto’s Doubts
At the height of the 1575 plague, Elisabetta Soranzo commissioned Tintoretto’s Assumption of the Virgin in San Polo. The terror the plague caused dominates both the altarpiece’s style and iconography. It includes various saints who refer to specific plague-related concerns of the Soranzo family and serve as an encouragement to return to the allegedly purer spirituality of the past. Similarly, in the face of disaster Tintoretto seems to call his art into question and appears to accept Gilio da Fabriano’s verdict on the “caprices” of modern painters, which the influential sixteenth-century theologian considered unsuitable for religious paintings. The strikingly archaizing composition and style of Tintoretto’s altarpiece is very unlike most of his paintings from this time and resembles more Trecento and Quattrocento representations. This paper will discuss the meaning of style in a society that still attributed great power to religious art.

Frank Fehrenbach, Harvard University
“Impossible”: Bernini on Piazza Navona
With the unprecedented design of an obelisk above a perforated base, Gian Lorenzo Bernini’s Fontana dei Quattro Fiumi (1648–51) surpassed its paradigm, the five antique obelisks erected under Pope Sixtus V (1585–90). Bernini’s risk as an architect is even more astounding when compared to his desperate personal situation during the first years of the Pamphilj pontificate. In this moment of an existential crisis, Bernini tried to demonstrate publicly that all doubts concerning his architectural skills were completely unfounded. His fountain provides a visible argument for equilibrium and stability. Innocent X was an ideal addressee for this plea which was, according to the rules of panegyrics, disguised as a hyperbolic compliment for a heroic achievement. With the “statua nuda” of the Southern fountain (1652–55), Bernini amplified this background. In the end, even the pope became a docile actor on the artist’s stage.

SACRED PLACES, PUBLIC SPACES:
CHAPELS, TOMBS, AND MEMORIAL CULTURE IN RENAISSANCE ITALY

Organizer: Anett Ladegast, Humboldt-Universität zu Berlin
Chair: Jeanette Kohl, University of California, Riverside
Grit Heidemann, Universität der Künste Berlin
Visualizing a Social Group’s Identity: Family Chapels in S. Maria di Monteoliveto, Naples
The Neapolitan church of S. Maria di Monteoliveto served in the late fifteenth century as a representative stage for a social group that identified with the Aragonese kings who governed the city since 1442. Its importance rose after the dynasty intended to choose the church as its burial place. Due to the royal presence, the side chapels were subsequently acquired by noble founders, who were related to or politically close to the royal house. Furthermore, the selected tomb types and chapel forms show the innovative style of the early Renaissance, which was promoted at the court and can
be interpreted as a group-specific identification pattern. By analyzing the monuments this paper will discuss their intrinsic function as sacred places as well as public spaces to demonstrate that the tombs and chapels were used as communication mediums within the Neapolitan society visualizing their commissioners’ group identity.

Claudia Jentzsch, Universität der Künste Berlin

The Late Quattrocento Family Chapels in Santo Spirito in Florence

The paper focuses on the twenty-four family chapels, standardized and equal in form and dimension, in the choir and transept of Filippo Brunelleschi’s early Renaissance church of Santo Spirito. Building the church was a joint project of various social groups. Apart from the architect and the Augustinians, the patrons codetermined the aesthetic concept of the chapels by participating in the lay committee. Those patrons were connected by social and family relationships, political or commercial allegiances. Accordingly, the early chapel program (from 1482 on) followed a homogeneous formal and, in part, iconographical pattern and represented loyalties of a close social network. However, the chapels, which were equipped later (from 1495 on), testify to the effort to distinguish themselves from an apparent uniformity. The different interests among the participating protagonists of Santo Spirito and the resulting conflicts as well as their aesthetic impact will be examined in this talk.

Anett Ladegast, Humboldt-Universität zu Berlin

Remembering the Forgotten: Preservation and Destruction of Tombs in S. Agostino, Rome

As one of the most important burial churches in Renaissance Rome, St. Agostino houses a multifaceted ensemble of sepulchral art from modest tomb slabs to opulent marble monuments. Nevertheless, its visible interior today shows only a small, often accidental part of the tombs that had been erected there since the church’s founding by Cardinal Guillaume d’Estouteville in 1479. Sources such as Vincenzo Forcella’s collection of Roman inscriptions, Francesco Gualdi’s tomb descriptions, or Roman necrologies allow reconstructing the sepulchral microcosm of the Renaissance church. Social rank, gender, and posthumous fame of the deceased as well as the tomb type were crucial factors to advance the probability of preservation through the centuries. In my talk, I intend to analyze the vagaries of dedication and destruction of tombs in St. Agostino to elaborate cultural patterns that allow discussing how or why funerary monuments were bequeathed — or destroyed and forgotten.

20404
Grand Hyatt
Independence Level,
Independence E

VENETIAN CYPRUS, EUROPE, AND THE MEDITERRANEAN WORLD

Organizers: Barbara R. McNulty, Lebanon Valley College; Cristina Stancioiu, Oklahoma State University

Chair and Respondent: Holly S. Hurlburt, Southern Illinois University, Carbondale

Stella Frigerio-Zeniou, Independent Scholar

Dating Sixteenth-Century Cypriot Monuments: Gentlemen’s Clothing in Venetian Cyprus

Cyprus, the easternmost island of the Mediterranean Sea, has always been a crossroad between East and West. This is mostly true for the sixteenth century. After three centuries as a crusader kingdom under the rule of the Lusignans, thanks to its last queen Caterina Cornaro, the island passed to Venetian hegemony. This started a period of wealth for both the Venetians and the Cypriots who presented themselves in donor portraits in frescoes and icons they offered to God, saints, and future viewers. We see them portrayed in positions of humble prayer and dressed in their best attire. Surviving in works dated from 1500 to 1586, these images of donors constitute precious material for the study of fashion in Cyprus during this period. This paper will examine gentlemen’s clothing as a means to date these sixteenth-century monuments.
Cristina Stancioiu, Oklahoma State University
Unraveling Venetian Cypriot Fashion
The cultural geography of Cyprus, one of the largest islands in the Mediterranean, oscillates between the main cities punctuated by imposing cathedrals and the numerous inland villages and their small churches that dot the island's mountainous countryside. In this paper, I investigate the origins, uses, and cultural significance of clothing depicted in commemorative portraits from Latin and Orthodox Cypriot churches built and/or decorated during the Venetian period. By investigating how location, ethnicity, and religion played different roles in shaping Cypriot clothing, I demonstrate that it was never a direct copy of any specific European or Levantine fashion. Rather, it evolved to accept or reject certain elements of design that combined to create a specific type of clothing. Cypriot dress, then, responded to a series of particular demands from patrons who lived and fashioned personal and group identities rooted in the specifics of cosmopolitan Cypriot life.

Allan Langdale, University of California, Santa Cruz
The Trapeza Church: A Monument from the Age of Caterina Cornaro?
This thirteenth century church near Famagusta was once at the center of the village of Trapeza, which was razed by the Mamluks in 1426. Only the dome was left after the devastation. In the late fifteenth century a new church was built around the remnants of the earlier building. The Trapeza church is one of the few monuments that marks the transition from the end of the Lusignan-era and the beginning of the Venetian. Although Byzantine, it displays many Lusignan decorative motifs, indicating that it might have been constructed when Caterina Cornaro was queen of Cyprus. It is an impressively large and well-constructed ecclesiastical structure, indicating royal patronage. The church may represent significant patronage of Orthodoxy at a critical transitional moment in Cypriot history. I suggest that its abandonment may mark the beginning of official Venetian rule in 1489, when royal patronage ceased and other considerations came to the fore.

Barbara R. McNulty, Lebanon Valley College
The “Politics” of Rosary Beads in Venetian Cyprus
A wealth of donor portraits, surviving on Cyprus in wall paintings and icons, provide visual evidence of the family ideal in the upper strata of Cypriot society. By viewing these images as constructions that are packed with multilayered intentions, it is possible to expand the boundaries of what they might tell us. In this paper, rosary beads held by numerous female donors in a group of icons in the Byzantine Museum, Nicosia, will be discussed as a material commodity that can be read as a sign of religious and cultural identity and, at the same time, as a political marker in sixteenth-century Cyprus. This paper questions whether there might be another level of interpretation other than an expression of piety, for the proliferation of their appearance during this period.

20405
Grand Hyatt
Independence Level, Independence I
THE WICKED AND THE WISE:
WOMEN IN EARLY MODERN EUROPE II
Organizer and Chair: Kathleen M. Llewellyn, St. Louis University

Elizabeth Landers, University of Missouri-Saint Louis
Diane de Poitiers in Her Own Voice
Longtime mistress of France’s King Henri II, Diane de Poitiers (1499–1566) was the object of both praise and blame in sixteenth-century French poetry. She was more frequently criticized before Henri’s ascent to the throne; once he was king she was celebrated as the virtual Queen of France. Several of the Pléiade poets addressed encomia to her, and although Ronsard could only summon faint praise on her behalf, Du Bellay produced several poems that include two unusual specimens written in Diane’s own voice. In these, she argues her own defense against unspecified rivals and critics. This paper will examine the ventriloquized persona of Diane in the two
poems, the precedent for male poets to adopt female voices in sixteenth-century France, Diane’s patronage relationship to Du Bellay, and the courtly context in which the poems would have been performed.

Erin McCarthy, *The Ohio State University*

**Gendering Exclusivity and Access in Aemilia Lanyer’s *Salve Deus Rex Judeaeorum***

This essay analyzes how the dedications in Aemilia Lanyer’s *Salve Deus Rex Judeaeorum* (1611) used the language of the *querelle des femmes* to negotiate the uneasy intersection between patronage and commercial book sales. *Salve Deus* famously contains a startling ten dedications and yet does not seem to have earned the author any significant financial support. By examining the range of bids for patronage made in early seventeenth-century printed poetry books, this essay reconciles the seeming tension between the exclusively female readership Lanyer imagines in her verse and the dual economic imperatives of patronage and print readership in an era of shifting patron-client relations. In *Salve Deus*, I argue, Lanyer seeks not only to defend women or to describe an ideal female community but to forge a community of women readers and to carve out a place for herself among early Jacobean poets (male or female) writing for print.

Brooke Donaldson Di Lauro, *University of Mary Washington*

**Virtuous Woman Turned Ruthless Pagan Idol: Scève’s Rewriting of the Beloved’s Role in the *Délie***

In his 1544 love cycle, the *Délie*, Maurice Scève dramatically restructures the literary model of the courtly lady. The lover is conventional in his deference to his lady and the eponymous beloved is equally predictable in her indifference to his service, but the poet interprets literally the long-established Petrarchist and Neoplatonist metaphor of sacrifice and presents his beloved as a cold, ruthless *belle dame sans merci* for whom he is willing to risk his life. Specifically, Délie is reminiscent of the deity for whom she is named: Hecate, to whom black puppies and she-lambs were sacrificed. At the same time, however, Scève’s descriptions of his lady are quite traditional, emphasizing her virtuousness and praising the beloved’s ability to inspire through her “high or lofty” example. Both a lethal “basilisk” and an “angelic saint,” Délie and her transformation from model courtly lady to merciless pagan goddess embody the antithetical love experience.

20406

**Marginal Comments: Rhetorical Marginalia and Early Modern Reading Practices**

*Sponsor:* Neo-Latin Literature, RSA Discipline Group

*Organizer:* Luc Deitz, Bibliothèque nationale de Luxembourg

*Respondent and Chair:* Manfred E. Kraus, Universität Tübingen

William P. Weaver, *Baylor University*

**Introducing Glossa Rhetorica**

Glossa Rhetorica is an online collaborative catalogue of early printed books defined not by author, library, or genre, but by a reading practice, “rhetorical reading.” The practice, which bridges Latin and vernacular, sacred and secular, verse and prose writings, is attested to by numerous surviving marginal notes that draw on technical rhetoric for analysis, criticism, or interpretation. The catalog will supplement theoretical works on technical rhetoric and education to further define the aim and scope of these notes. In this paper, I describe some of the contours of rhetorical reading in the early modern period and distinguish the practice from comparable ancient and medieval uses of rhetoric. I then discuss the objectives and advantages of a reading-defined bibliography for several areas of Renaissance scholarship, with special attention to Neo-Latin studies.
Marginalia and the Rhetoricized Virgil

This paper begins with the rhetorical marginalia in a series of early French editions of Virgil and asks what their function and importance are. To help understand the text, of course, but there is more: these marginalia develop over time into a freestanding work, entitled the *Exercitationes rhetoricae*, that was printed along with Virgil’s poems into the eighteenth century. Handwritten marginalia show a similar concern with rhetoric, embracing stylistic analysis, the identification of commonplaces, and how arguments are made. These rhetorical marginalia show that early modern readers approached Virgil’s poetry differently than we do, using the classical text to guide them in their own speaking and writing. Such differences in reading practices and interpretive strategies only emerge from the study of marginal commentaries, which is turning into one of the most fruitful areas of research in Neo-Latin studies at the beginning of the twenty-first century.

CLOSE ENEMIES: REPRESENTATIONS OF ISLAM IN EARLY MODERN EUROPE II

Paolo Pucci, University of Vermont

Friends with… Limits: Obstacles to Inter-Religious Relations in Novellas by Bandello and Giraldi Cinzio

In the mid-fifteenth century, Christians and Muslims relied more than ever on pirates and corsairs to further their century-old military and religious clash. But violence did not eliminate the possibility of friendly relations, mostly of a commercial nature. Recently, certain Mediterranean studies have interpreted corsair slavery as a form of relationship between peoples. Italian novellas by Bandello and Giraldi Cinzio recount instances of friendly collaboration, especially between individual slaves and masters, despite their unfavorable circumstances. At the same time, the Christian protagonists of these texts relate ambiguously to the religious other. My reading reveals Christians engaging in religious and cultural antagonism as they subscribe to notions of cultural superiority and religious exclusivism. I set these texts against other representations of Muslim identity common in early modern Europe. Europeans attempted to reassert their religious and cultural supremacy against the strategic excellence of the Turks and their allies, the Barbary corsairs.

Kathleen Bartels, Catholic University of America

Creating a Culture of Fear: The Expulsion of the Moriscos from Spain

Between 1609 and 1614, Spain’s King Philip III exiled the moriscos — Muslims forcibly converted to Christianity — and left them to meet their fate across the Mediterranean. Unpopular for economic reasons, the decision spurred a number of apologies that aimed to counter opposition, glorifying the expulsion and touting the benefits of a wholly Catholic state free from infidel contamination. This paper examines treatises by Jaime Bleda, Pedro Aznar Cardona, Marcos de Guadalajara y Xavier, and Damián Fonseca to show how the authors exploit fears of the morisco “other” as a means of championing their cause. Invoking astrological portents and religious miracles, the chroniclers suggest that forces greater than humans were at work in the carrying out of the expulsion. A Spain of many faiths put the true faith in danger, rendering the people of God too weak to counter external threats from the Ottoman Turks and the Muslims of North Africa.
Lea Puljcan Juric, New York University

Renaissance Borderlands: John Locke in the Eastern Adriatic

The Venetian ship Fila Cavena carried a company of northern European pilgrims from Venice to Jerusalem and back in 1553. A journal kept by John Locke, an Englishman, describes the voyage through the contact zone between Venice and the Levant in seemingly business-like terms that align it with many other logbooks included in Hakluyt's *Principal Navigations* (1599). But Locke's travelogue also hides a narrative of international unease over the Turk's arrival on the “doorstep” of Europe and the concern among the Christians for their bodily and religious integrity. As the ship passes through the contested waters off the coasts of Illyria, Albania, and Greece, tensions among the pilgrims escalate into potentially fatal feuds. Locke's journal foregrounds the northwest “Balkans” as a testing ground for Catholics and Protestants, who compete against one another as well as against the Muslims. Fila Cavena was a microcosm of a fractured Christendom.

20409
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Independence Level,
Farragut Square

HENRY TOM’S RENAISSANCE: THE
JOHNS HOPKINS UNIVERSITY PRESS
AND THE RENAISSANCE IV: FAMILIES
IN HENRY TOM’S VENICE

Organizer: Stanley Chojnacki, University of North Carolina at Chapel Hill
Chair: Dennis Romano, Syracuse University

James S. Grubb, University of Maryland Baltimore County
The Family Treatise Between Ideology and Experience

While Alberti’s *Della Famiglia* and Barbaro’s *De re uxoria* are rightly considered humanist masterpieces, it is difficult to know how to assess them as indicators of everyday thought: at the time of writing, neither man had actually headed a household. We might turn for comparison to the domestic treatise of Benedetto Arborsani, who wrote with the perspective of six decades as husband, father, and supervisor of servants. Arborsani’s prescriptions do not necessarily differ radically from those of Alberti and Barbaro, but at the very least his words are informed by everyday experience rather than classical erudition.

Joanne M. Ferraro, San Diego State University
Illicit Sex and Illegitimacy in Early Modern Venice

This paper addresses how the widespread practices of restricted marriage and arranged marriage — patriarchal strategies designed to preserve the privileged status of those social groups able to manage the legacies of their lineages — contributed to the problems of illicit sex and illegitimate births. Further, it illustrates how common folk solved the reproductive issues associated with nonmarital sexual relationships via their own operational codes, quietly ignoring the hierarchies of class and gender that Venetian clerics and lawmakers professed.

Stanley Chojnacki, University of North Carolina at Chapel Hill
Rivalry and Reliance: Sisters and Brothers in Patrician Venice

Among Venetian patricians, the principal claimants to family patrimonies were sons, whose claims were supported by government councils and by the Republic’s statutes, which privileged males in inheritance. But the statutes also promoted the right of daughters to “congruent” dowries in lieu of inheritance; and status and material concerns demanded attractive dowries. The claims of sons and marriageable daughters therefore were seemingly in inevitable collision. Yet crosscutting that patrimonial sibling rivalry were social and cultural interests that urged brothers and their nubile and married sisters toward reciprocal loyalty and support. This paper traces patterns of sibling contention and cooperation and explores the motives that pushed men and their married sisters to overcome their inherent competition for family property — and those that did not. In these contrasting impulses may be found essential characteristics of patrician family culture and strategies.
Els Stronks, Universiteit Utrecht

Digital Explorations of a Reader’s World

Dutch emblem books serve as a means to discuss digital research tools for the study of early modern intertextuality: the intertextual responses of readers to printed emblem books as captured in the handwritten copies of emblem books they produced. Emblems themselves are more often than not the products of their creator’s reading experiences. Their meaning is shaped by texts previously read by the emblematist. References to these texts are often given in the margins of the emblems. As these printed emblems were transformed into manuscripts, additional layers of intertextuality were created: printed emblems were enriched with references to texts previously read by the creator of the handwritten copies. To study this multilayered structure of meanings extensively, to analyze the individual reader’s world, digital tools appear to be especially useful. How can the reading experiences these handwritten copies represent be encoded and published in a digital research environment?

Matthew Symonds, Queen Mary, University of London

Studied for What Now? How We Read Gabriel Harvey Reading His Livy

The copy of Livy’s Ab Urbe Condita, once owned by the Elizabethan scholar Gabriel Harvey is an artifact of cultural history threatened by its own significance. Central to the history of reading since the publication of Jardine and Grafton’s article “Studied for action: how Gabriel Harvey read his Livy,” the repeated consultation of this beautiful edition has resulted in a slow decay. The digitization of this volume — the foundational act of a research project led by the Centre for Editing Lives and Letters (CELL) at Queen Mary, University of London — is an act of preservation, albeit one that dematerializes the physical object. However, this paper seeks to move beyond the technological to suggest ways in which new pathways in the history of information are cohering around the (re)production of these digital resources, conceptually linking the production and reception of early modern learned texts and marginalia to contemporary scholarship.

Mara R. Wade, University of Illinois at Urbana-Champaign

Thomas Stäcker, Herzog August Bibliothek Wolfenbüttel

Emblematica Online

Mara R. Wade describes the overall project: complete digitization as facsimiles of 700 emblem books from the University of Illinois and the Herzog August Bibliothek, Wolfenbüttel; creation of a database of the German-language emblems; and the OpenEmblem portal hosting complete data from both institutions and providing a site for emblem studies worldwide. Users can search all books at the emblem level and the German books from both institutions at the emblem level — a corpus of ca. 20,000 individual emblems that are searchable according to mottos and/or elements and topoi from the pictura with the Iconclass browser. By aggregating the metadata from existing projects in Glasgow (twenty-six French, twenty-six Alciato, and fifteen Italian emblem books) and from Utrecht (twenty-five Dutch love emblem books and from the Herman Hugo project), the OpenEmblem portal will provide a comprehensive corpus of emblems for the study of Renaissance literature and culture.
Dissent and Nonconformity in England

Chair: John F. McDiarmid, New College of Florida, emeritus

David Loewenstein, University of Wisconsin, Madison
Foxe's Cranmer: Godly Moderation and the Spectacle of Heresy Hunting in Reformation England

Combining the disciplines of literary study and religious history, my paper examines the carefully constructed portrait of Thomas Cranmer in Foxe's monumental Acts and Monuments. I consider the artfulness of Foxe's narrative construction, while also illuminating religious tensions that emerge in that portrait: Cranmer as Foxe's exemplary mild martyr who has also condemned heretics to death. Through his portrait of Cranmer, enhanced by dramatic vignettes, Foxe projects a constructed image of a godly, moderate man attempting to operate in a treacherous political world fostered by religious fanaticism. And yet, in the end, Foxe cannot altogether erase the uncomfortable fact and unsettling irony that Cranmer — the greatest English victim of Marian heresy hunting — had once himself shown the “violence of mens affections” and brought heretics, including John Lambert and Joan Bocher, to the flames.

Daniel T. Lochman, Texas State University, San Marcos
John Colet and Thomas More: Undoing the Ideal

From their earliest correspondence in 1504 until Colet’s death in 1519, Colet and More shared a principal residence in London; acquaintanceship with others formerly homogenized as the “Oxford Reformers”; and concern for ideal and corrupt religious, social, and political institutions. This paper’s purpose is less to examine the existence of Colet’s or More’s mingled spiritual idealism and critiques of perceived ecclesiological, social, and political lapses — this effort already attempted for each — than to explore the writers’ processes of and purposes in creating social structures designed to shape behavior. Though writing in different genres and with limited success, both theorize mediaries between ancient Platonic and Augustinian binaries, parallel to early modern travelogues’ search for common ground between the familiar and alien. The writers’ attempts to construct, justify, and come to terms with those effects illumine early Tudor efforts to idealize the English monarchy.

Beth Quitslund, Ohio University
Uncommon Prayers: A Nonconforming Elizabethan Liturgy

The liturgical practices of non-conforming Elizabethan congregations are usually deduced from various kinds of legal records, on the one hand, and polemical prescriptions made in the course of controversial literature on the other. Preserved at the Huntington, however, is an unusual volume that attests to the adaptation of both a set of liturgical forms and a set of printed materials. Assembled not earlier than 1569, it includes a quarto metrical psalter; a quarto edition of the English translation of Calvin’s catechism; and a 16º 1556 Anglo-Genevan Form of Prayers, cut and pasted into larger blank sheets for binding with the other books and slightly edited to reflect later theological shifts. A palimpsest of at least twenty years of evolving English godly dissent, the book also testifies to the continued influence and, probably, emotional pull of Marian opposition movements in Elizabethan devotional practice and communities.
Machiavelli’s Comic Attitude in the Historical Works

This paper aims to analyze Machiavelli’s attitude to representing historical characters and events in the Decennali, the Vita di Castruccio Castracani, and the Istorie Fiorentine. These different works are nevertheless pervaded by the author’s humor, which is expressed in the form of irony, sarcasm, and wit. Through their conciseness and the metaphorical language the lines of the first Decennale contain caustic comments about the enemies of the Florentine Republic; the biography of the Lord of Lucca presents instead the features of a literary divertissement specifically addressed to the friends of the “Orti Oricellari,” who could easily recognize the witty allusions. Finally the function that the Istorie aims to accomplish through the negative examples illustrated is the same as that of the classic comedies: this similarity implies the presence of situations and characters that, because of their meanness and silliness, appear humorous.

Per Landgren, University of Oxford

Ars Historica and the Aristotelian Concept of Historia

Among classical Greek authors from Herodotus to Aristotle the word historia had a semantic development from “inquiry” to “knowledge.” Historia was finally used by Aristotle as particular knowledge in the different fields of study, which is exemplified in his works on Historia animalium. In Posterior analytics I, xiii,78a, Aristotle reaffirms the distinction between knowledge of facts on the one hand and knowledge of causes on the other. Zabarella, the leading Paduan Aristotelian, was crucial for reemphasizing this concept of historia in the sixteenth century, returning afresh to the original Greek of Aristotle. Up to now, practically no attention in Renaissance studies has been given to this epistemological dualism, which prescribed that every academic discipline had histories, understood as bodies of inductive knowledge. In this paper, I propose that the genre Ars historica expresses a reaction to this Aristotelian concept of historia.

Dominique Couzinnet, Université Paris 1

Francesco Patrizi da Cherzo’s Della istoria dieci dialoghi (Venice, 1560)

These dialogues in Plato’s style, which are a part of Patrizi’s “enterprise of eloquence,” are an accurate reexamination of the whole panel of ancient, humanistic, and contemporary theories on history, taken in the wide sense of knowledge or memory (as for Jean Bodin some years later, in the Methodus ad facilem historiarum cognitionem [1566, 1572]). Through the alternating dogmatic and aporetic conversations, Patrizi formulates important suggestions about a new philosophical foundation of historical knowledge on Platonic and Neoplatonic philosophy and prisca philosophia: history defined as knowledge of the effects, on the contrary of Aristotle’s knowledge by the causes, does not lead to skepticism, but toward a definition of human knowledge at the same time perceived by the senses, and revealed by the historical furore which imitates poetical furore. Moreover, Patrizi contributes to the contemporary research of historical knowledge in the natural cycles more than in human will.

Simone Testa, University of London, Royal Holloway College

Theory and Practice of Historiography in the Tesori Politici (1589–1618)

Tesori Politici 1589, 1601, and 1605, and their numerous reprints, are three different collections of writings originally aimed at informing princes, cardinals, and ambassadors about state affairs of foreign countries or about how statesmen should behave in order to defend their own interest or the interest of the state.
The collection of writings is addressed to the general public but they were not originally conceived for that purpose. In fact, they were included in the Index of Forbidden Books in 1605. *Tesori Politici* are among the first publications of top-secret materials. This paper will explore the relevance of such material in the light of sixteenth-century theory and practice of historiography.

20414  
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Cabin John

**LITERATURE AND MEDICINE IN EARLY MODERN FRANCE**

*Sponsor*: Société Française d’Étude du Seizième Siècle (SFDES)  
*Organizers*: Gary Ferguson, University of Delaware; Dorothea Heitsch, University of North Carolina at Chapel Hill  
*Chair*: Jessica Wolfe, University of North Carolina at Chapel Hill

Kathleen P. Long, Cornell University  
**Monstrous Knowledge: Thinking through the Body in Early Modern Alchemy and Literature**  
In the early modern period, as universities reinforce what will become the underpinnings for modern rationalism, alternative modes of thought are still disseminated in print and in manuscript form. One of these alternative modes is found in alchemical treatises that focus on spiritual or philosophical and not just chemical or medical ideas; these works are dominated by monstrous or unusual bodies. What do the extraordinary bodies presented in alchemical treatises tell us about the concept of the normal in early modern culture? How do these monstrous bodies represent an alternative mode of thinking about the world, and how is this alternative mode reflected in literary works of the time, such as the *Essais* of Michel de Montaigne?

Dorothea Heitsch, University of North Carolina at Chapel Hill  
**Evacuative Strategies: Jacques Dubois and Montaigne’s *Essays***  
Jacques Dubois (1489–1555), also known as Jacobus Sylvius, teacher of anatomy at the Collège Royal from 1550 on, added annotations to a volume entitled *Opera de medicamentorum purgantium delectu* published in 1542. I propose to read Michel de Montaigne in light of these medical annotations: the author and augmenter makes constant additions to his *Essays* (1580, 1588, 1595) in which he develops a specific style, presents himself in his “native form” and “wholly naked,” and develops a new science of man. Moreover, the idea of purging (or evacuative strategies) resurfaces in a number of his metaphors as well as essays, such as the one on repenting, and constitutes an integral part of Montaigne’s intellectual project. In addition, Dubois’s linguistic achievements and philosophical preferences are essential to our understanding of Montaigne’s philosophical method and of his new literary form, the essay.

Dominique Brancher, University of Basel  
**Voyage au cœur de la chair: le poème de la Génération de Bretonnayau**  
C’est par une invocation aux puissances de l’amour, Vénus et Cupidon, invitées à guider son périple au cœur de la chair, que René Bretonnayau ouvre son poème *De la Generation de l’homme* (1583). Bien qu’il soit l’oeuvre d’un médecin professionnel avant d’être celle d’un poète occasionnel, le traité témoigne de la fréquentation du cercle de la Pléiade et s’inspire de la poétique des formes didactiques que ce milieu avait forgée. Chez Bretonnayau, l’inscription du savoir médical dans une forme versifiée ne semble pas répondre à une seule visée d’enseignement. Plutôt que d’être entièrement subordonnée à un message doctrinal, la textualité menace parfois de le déborder pour offrir plus gratuitement la part jubilatoire d’une écriture affranchie de la sécheresse du *docere*. La forme poétique invite ainsi à interroger le statut de la littérarité du poème, comprise dans le sens jakobsonien comme l’autonomisation de sa dimension esthétique, ainsi que sa catégorisation générique ambiguë.
Katrin Röder, *Potsdam University*

Islamic Tyranny and Sidney's Theory of Tragedy in Fulke Greville's *Mustapha* and *Alaham*

This paper traces lines of influence between Sidney's poetical theory of tragedy and Greville's closet dramas. It focuses on Sidney's notion of uncertainty as one of the unsettling effects of tragedy on its audiences and readers. Far from showing only the political uncertainty of this world, Greville's tragedies depict a profound notion of human existential uncertainty and express a skeptical attitude regarding Christian and Islamic notions of divine justice. Greville's dramas have distant Islamic settings but the political and religious conflicts and forms of tyranny discussed there are unsettling in their rebound effects on the minds of their author, his readers, and censors. Greville's depiction of Islamic otherness and his suspension of the dramatic traditions of denouement and poetic justice are epitomes of his skepticism about the efficiency of political, religious, and epistemological systems of thought and of his own experiences of uncertainty and displacement in struggling with these problems.

Russ Leo, *Duke University*

Fulke Greville and Reformation Tragedy

As Aristotle's *Poetics* became increasingly available and important in both academic disputation and lay practice throughout the sixteenth and seventeenth centuries, tragedy emerged as a privileged poetic idiom for comprehending human life in terms of affect. Taking this use of tragedy as a point of departure, this paper examines how Fulke Greville, in *Mustapha, Alaham*, and even in his celebrated *Life of Sidney*, demonstrates a keen knowledge not only of the *Poetics* but also of several key Reformed determinations of tragedy. Indeed, these key works are written in conversation with similar Reformed projects — namely, works by Beza and Buchanan. This paper examines Greville's approach to tragedy as well as to human agency, foregrounding his innovative contributions to aesthetics and the degree to which his tragedies (and tragic strategies) defy otherwise ascendant trends and conventions in stage history.

Freya Sierhuis, *Ludwig-Maximilians-Universität München*

The Politics of Atomism: Materialist Philosophy in the Work of Fulke Greville

This paper will analyze the imagery of infinity and perpetual motion in the poetry and political works of Greville against the background of early modern materialist philosophy. Contrary to the conventional view that Greville turned away from the new philosophy after the scandal caused by the publication of Giordano Bruno's *Cena delle Ceneri*, I will argue that ideas about the infinite universe, the nature of primordial matter, and the causes and effects of perpetual motion continued to shape Greville's reflections on human nature and cosmology. Focusing on the way in which Greville employs competing and clashing metaphors of infinity and eternity I argue that the cosmological imagery builds an analogy for an epistemological, political, and theological impossibility, and uses Epicurean and Lucretian ideas to undermine the idea of a rational, comprehensible natural order on which a stable political system can be constructed.
RENAISSANCE PHILOSOPHY: LEONE EBREO, PICO, AND SAVONAROLA

Sponsor: Society for Medieval and Renaissance Philosophy (SMRP)
Organizer: Donald F. Duclow, Gwynedd-Mercy College
Chair: Peter Mack, University of Warwick

Andrew L. Gluck, SMRP
Leone Ebreo’s Attitude toward Kabbalah
Leone Ebreo’s *Dialoghi d’Amore* was one of the popular philosophical works of the Renaissance. I address the question of whether he was a Kabbalist, which was widely believed by scholars. I use the term *Kabbalah* to refer to movements of esoteric Jewish thought that can be traced back to the period of the Zohar, Bahir, or Abraham Abulafia. I look at the “topics” that Gershom Scholem listed in the book *Kabbalah*, and at what Ebreo said about Kabbalah in detail. Evident in the *Dialoghi* is a belief in secret mystical teachings. It shows great interest in ecstasy and spiritual rebirth but few traces of magic. Mystical union constitutes the experiential peak of the treatise. Leone Ebreo has been associated with Pico. But I argue that Ficino’s general interest in esoteric traditions and the spirit of the age explain Ebreo’s teachings in a more parsimonious fashion.

Georgios Steiris, University of Athens
Pythagoreans and Orphics in the Philosophy of Giovanni Pico della Mirandola
Giovanni Pico della Mirandola is well known for his syncretism. A relatively small, although seminal, part of his major works is dedicated to the Pre-Socratics. In the fifteenth century the humanists reappraised the Pre-Socratic philosophy and acknowledged its influence on the ancient Greek philosophy. The Pythagoreans and the Orphics, two of the most intriguing ancient Pre-Socratic schools of thought, fascinated Ficino and Pico della Mirandola, who treated the Pythagoreans and the Orphics as transmitters of the Eastern wisdom to Greek thought. This paper seeks to explore the way Giovanni Pico della Mirandola treated the Pythagoreans and the Orphics so that he formulates his own philosophy. In addition I attempt to trace Pico’s possible sources and evaluate Pico’s proper knowledge, understanding and treatment of the Pythagoreans and the Orphics.

Justine Walden, Yale University
An Anatomy of Influence: Savonarola and Pico’s Hidden Affinities
Pico della Mirandola and Girolamo Savonarola were close and lifelong friends — Pico insisting, for example, on being buried in the habit of Savonarola’s order. Weinstein’s examination of the two figures focuses on their shared views toward astrology while Edelheit views Savonarola as the “practical actualization” of Pico’s humanist theology. I examine Pico’s *Oration*, Savonarola’s *Compendium of Revelations*, and other works of these men to posit a reciprocity of influence and theological affinity. Both, I argue, were theologians responding to a sense of crisis in the church. Both constructed similar Dionysian schemes of mystical ascent, yet wrestled with articulating the modes of communication between man and God, with the extent to which humans might be ascribed agency, and with their relationship to philosophy and rhetorical eloquence. Ultimately my interpretation corrects and inflects a simplistic classification of Pico as a resolutely secular philosopher and Savonarola as an aberration in Florentine political fortunes.
Claudia Swan, Northwestern University

Birds of Paradise for the Sultan: The Exchange of Rarities in the Seventeenth Century in the Netherlands

In 1612, the first Dutch ambassador to the Porte Sublime in Constantinople presented a copious diplomatic gift to Sultan Ahmed I. Over ninety crates of Dutch-made furniture, pewter work, textiles, cheese, butter, and gin were presented along with many other “rariteyten” in an effort to secure trading rights on behalf of the republic in formation. Among the “rariteyten,” or curiosities, were eight birds of paradise, which the Sultan is said to have regarded with great admiration (“groote vervvonderinghe”). This paper examines this example of the exchange of exotica in the context of exchanges among Dutch scholars and naturalists whose collections teemed with curiosities from afar as well as the function of the exotic or unknown in the context of diplomatic and other politically potent gifting practices of the time, with particular emphasis on the role of awe in the production of new political affiliations by way of gift exchange.

Janna Israel, Virginia Commonwealth University

Constructing “Another Byzantium”: Cardinal Bessarion’s Donation of Manuscripts to Venice

In 1468, Cardinal Bessarion donated hundreds of Greek and Latin codices from his manuscript collection in Ottoman-held Greece to Venice. In the illustrated letter that accompanied the donation, Bessarion described his enduring devotion to books and ancient learning. After establishing the immense cultural worth of his books, Bessarion praised Venice’s hospitably toward Greek exiles, referring to the city as “another Byzantium.” Several scholars have discussed Bessarion’s donation of manuscripts as the basis for the Marciana Library, but this paper evaluates the donation as part of an escalating political rhetoric that called for the rescue of the Byzantine Empire from the Ottoman Turks. Bessarion’s donation both acknowledged Venice’s past military efforts against the Ottomans and called for continued force to reclaim Byzantine territory. I argue that Bessarion’s letter both fit into a cycle of diplomatic reciprocity and manipulated the parameters of that gift economy to create a monument to Byzantine patrimony.

Amanda Herbert, Christopher Newport University

Gender, Generosity, and Gift Exchange in Early Modern England

On October 25, 1617, in an otherwise unremarkable entry in her diary, Anne Clifford wrote that she, “gave [several female friends] some marmalade of Quinces.” This seemingly mundane gift actually reveals much about gender, sociability, and generosity in early modern England. Gift exchange has recently been recognized as an important subject of historical inquiry. But while projects on charitable donations, posthumous bequests, exchanges of specimens, and New Year’s gifts have indicated the importance of presents in early modern Europe, no study has examined gift exchange as an explicitly gendered practice. Anne Clifford’s marmalade, confected from exotic fruits and imported sugar, was intended to convey her elite taste, wealth, and “feminine” culinary skill. By examining closely evidence of gifts in women’s manuscripts, and by analyzing and “unpacking” these gifts using early print texts like horticulture and cookery guides, this paper reconstructs the complex role of gender in generosity and gift exchange.
Sinem Arcak, University of Minnesota
The New Rules of Shah Abbas: Gifts and Diplomacy along the Renaissance Silk Road
In August 1599, the Ottoman sultan Mehmed III received an envoy from Shah Abbas of Iran, his most feared and powerful rival to the east, bearing a highly submissive letter that described the shah as the sultan's slave and the dust beneath his feet. Yet the gifts accompanying this message, twelve gold and twelve silver keys to fortresses that the shah claimed to have conquered in the name of the sultan, infuriated Mehmed — to the extent that, according to Venetian archival sources, he angrily ordered the keys to be returned to the envoy. By then, Shah Abbas had already been sending numerous embassies to European rulers asking for their support against the Ottomans in exchange for high-quality Persian silk. This paper examines the agency and instrumentality of gifts in negotiating power at a time when power itself came to depend as much on the control of trade as territories.

20419
Grand Hyatt
Constitution Level,
Burnham

AUTHORSHIP AND IDENTITY IN EARLY MODERN SIGNATURES IV: HUMANIST SIGNATURES

Organizers: Kandice A. Rawlings, Rutgers University; David Boffa, Rutgers University
Chair: Sarah Blake McHam, Rutgers University

Sandra Hindriks, University of Bonn
Jan van Eyck, the “Flemish Apelles”: Posthumous Topos or (Self-)Fashioning of the Artist?
Jan van Eyck used his individual signatures not only to declare his authorship, but also to demonstrate his distinct identity as an artist. The painter made his panels “speak” by inscribing the form, known since antiquity, “me fecit,” or by including his own portrait in the form of a reflection. Both his written and iconic signatures emphasize the perfect mimesis achieved by the artist. They also indicate that van Eyck intended to present himself as pictor doctus and referred back to ancient artists like Phidias and Apelles. This paper will explore this thesis in the context of the Burgundian “theater-state”: regarding the classical heroes as virtuous exempla, Philip the Good presented himself repeatedly as a modern Alexander. Given that the duke, like his ancient role model, engaged and privileged an exceptional artist as court painter, van Eyck’s self-stylization as the “new Apelles” can be seen as a logical consequence.

Matteo Gianeselli, University of Amiens
The recent rediscovery of Giuliano Bugiardini’s signature at the end of a sonnet inscribed on the reverse of his Portrait of a Lady in Paris not only confirms authorship for this work, but also negotiates meaning across image, poem, and signature. The sitter’s posture makes reference to the classicizing visual language of the early Cinquecento. On the verso, the Neoplatonic sonnet adds a symbolic dimension, functioning like motti, or didactic scenes that sometimes accompanied portraits. The signature heralds Bugiardini’s belief in his own artistic transcendence of his models — Domenico and Ridolfo Ghirlandaio, Leonardo, and Raphael. The tripartite construction of the work invites us to contemplate the links between model, patron, and artist. By signing “Fatis datum. Iul fac,” Bugiardini submits his work to the judgment of the Fates, still questioning a restricted circle of observers on his ability as poet-demiurge, to match Nature in giving raise to Beauty.

Sonia H. Evers, Independent Scholar
Drawing with Color: The Humanist Ideal
Having left behind no documented self-portrait, Paolo Veronese, like many of his patrician patrons, would remain an essentially elusive figure if not for his mission of self-elevation as marked by the evolution of his signature, his mastery of disegno, and his delight in the creative process visible in every stroke of pen or brush. Upon arriving in Venice, Veronese began a process of self-fashioning, which brought
him to the forefront of Venetian fame, equal and heir to Titian and Raphael. His signature evolved from “P. Caliari F” to “Paulus F” to “Paolo Veronese pittore,” and at the same time he produced a series of independent chiaroscuro drawings to underscore his mastery of disegno. In these drawings, Veronese united the intellectual with the artistic, promoting himself as a humanist artist in the city of shimmering color.

20420
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Constitution Level, Latrobe

ROUND TABLE: AFTER WALTER ONG:
THE MATERIALITY OF LITERACY

Sponsor: Center for Medieval & Renaissance Studies, Saint Louis University
Organizers: Jonathan Sawday, Saint Louis University; Sara van den Berg, St. Louis University
Chair: Sara van den Berg, St. Louis University
Discussants: Jonathan Sawday, Saint Louis University; Michael Witmore, Folger Shakespeare Library; William H. Sherman, University of York, Langwith College

The Walter J. Ong Centenary offers an occasion to examine materiality and literacy in the age of print and the electronic age. Ong’s speculations on writing, print, and electronic consciousness are increasingly relevant. This roundtable will explore relationships between the materials of early modern print culture and the electronic resources that dominate scholarship today. What was the role of material objects in early modern literacy? Does increasing reliance on electronic texts distance us from those conditions of literacy? Does that distance change our perception of reading and writing? How is modern scholarship different — enhanced, diminished — because of electronic images? If, as “thing theory” suggests, consciousness gives meaning to material objects, do things in turn affect consciousness? How do libraries like the Folger bring together material texts and electronic access? Do scholars need access to material texts, or will virtual archives do just as well?

20421
Grand Hyatt
Constitution Level, Bulfinch

TIME AT HOME: OBJECTS AND TEMPORALITY IN THE EARLY MODERN DOMESTIC INTERIOR III

Organizers: Erin J. Campbell, University of Victoria; Stephanie R. Miller, Coastal Carolina University
Chair: Erin J. Campbell, University of Victoria

Susan Nalezyty, Independent Scholar
A Gift for the Man Who Has Everything: Tokens of Affection for Pietro Bembo

Pietro Bembo’s friends and family occasionally found themselves in the unenviable position of finding a gift for this writer and cardinal. These presents ranged from handmade clothing and exotic foods, to housewares for enjoying the pleasures of the table and horticultural specimens for ornamenting his garden. His acquaintances too sent art and books for his famed collection and library. Some objects were delivered with a sonnet, thus participating in vibrant epistolary scribal circulation, a conduit for exchange that built literary communities. Bembo also self-consciously deployed gift-giving to solidify his own network, bestowing household items, antiquities, coins, portraits, and even animals to those to whom he sought to endear himself. A consideration of these items and their staged moment of arrival at the recipient’s door elucidates the social currency of these gestures and destabilizes our assumptions that the early modern domestic interior was a static and unchanging place.
Lisa Neal Tice, Lebanon Valley College
Rebirth and Renewal: The Allegory of Aurora and the Temporal Nature of Garden Casini

The allegorical figure of Aurora, goddess of the Dawn, was a prominent pictorial element on the ceilings of casini (small garden houses) on Medici, Ludovisi, Borghese, and Farnese properties in early modern Rome. Aurora served as a marker of time, a symbol of rebirth and the start of a new day, as well as the harbinger of a new golden age. Drawing from her description in the texts of Ovid and Virgil and the manuals of Vincenzo Cartari and Cesare Ripa, this paper will analyze the temporal role of the representation of Aurora in these pastoral domestic spaces and how her prominent depiction associated the casino and its patron with the daily time cycles of the surrounding nature. It will consider Aurora as a symbol of the artistic, cultural, and political prosperity destined to transpire under her patron in this new golden age, emphasizing the temporality of the casino.

Livia Stoenescu, Independent Scholar
Relic-Pictures in El Greco’s Portrayal of Saints: Temporalities of the Toledan Saint Ildefonso and Domestic Devotion

Treating the artist’s studio as domestic space, this paper, using a case study of El Greco’s painting of Saint Ildefonso, explores the complex and layered temporalities introduced into the home through devotional art. In his unusual depiction of St. Ildefonso, El Greco portrays the Toledan saint in his oratory and in the act of writing his book on the life of the Virgin. I argue that El Greco’s interest in the portrait-like image of the Church Father at his desk not only conjoins venerated images treated as relics and a faithful transmission of prototypes through painted copies in reform-oriented Toledo, but also, since the image remained in El Greco’s studio, which was part of El Greco’s home in Toledo, that it was integral to the processes of creativity, imagination, and devotion within the domestic space of the artist.

Tina Waldieer Bizzarro, Rosemont College
Twenty-Four-Hour Roadside Assistance: Sicily’s Wayside Shrines

Roadside shrines of saints and other heavenly personalities punctuate the streets of Sicily’s and the mezzogiorno’s villages and mountaintop hamlets. Anchored and vigilant in their glass-sheltered niches just above pedestrian eye-level, these effigies are daily graced with fresh flowers and ex-votos and nocturnally illuminated by votive candles. They stand sentinel in their hallowed vestibules, guarding their neighborhood communities. These wayside spaces — quasi-domestic, interiorized, and embellished with homespun offerings — invite the daily passerby to slip into another sheltered temporal realm for a minute or two during the day. Since the early modern period, many wayside shrines become the rallying point for serenading and prayer during saints’ celebrations or feste. Effigies descend from their homes to become the dramatis personae of village processions and sacred drama. This paper will examine some of Sicily’s roadside shrines as they project, literally, from home to community, linking temporal and spiritual relationships.

Women’s Cultural Agency in the Age of the Medici Grand Dukes

Adelina Modesti, La Trobe University
Vittoria della Rovere and Her Matronage of Female Cultural Producers

This paper will address the cultural patronage (“matronage”) of Grand Duchess of Tuscany Vittoria della Rovere via an examination of the women artists, musicians, and writers she supported throughout her long life. Victoria was an active matron of the
arts who gathered round her some of the most important female cultural producers of the day. In particular Vittoria appreciated the cultural production of the painters Giovanna Garzoni, Elisabetta Sirani, Margherita Caffi, Camilla Guerrieri Nati, Giovanna Fratellini; the composer Barbara Strozzi; singers Francesca Caccini, “La Luisa,” Maria Caterina Piccioli; the actress “La Beatrice,” and the writers Arcangela Tarabotti, Maria Selvaggia Borghini, and Barbara Tigliamochi degli Albizzi. The paper will finish with a discussion of Le Assicurate, the all female literary academy founded in Siena in 1654 under the “patroncinio” of Vittoria della Rovere.

Brendan Dooley, Jacobs University, Bremen

The Other Medici Woman: Livia Vernazza de’ Medici

Officially, Livia Vernazza was only briefly a Medici woman (between her marriage in 1619 to Don Giovanni and the reinstatement of her previous marriage in 1621). However, she managed to attract a considerable amount of attention within the Medici court, and not just because of her titular role as “patroness” of the Confidenti theater company and much else. The official line that she bamboozled a natural son of Cosimo I in order to grab a handsome inheritance stood unchallenged until the late twentieth century. New documents from the Medici Archive suggest a different story, which this paper attempts to re-create: a story of struggle and survival in a fast-disappearing world. On the basis of what happened and what was alleged, the paper will come to terms with a difficult record and a lost memory.

Joanna Milstein, University of Saint Andrews

The Gondi Women

The female members of the powerful Florentine Gondi family exercised great influence and were vital to the family strategy of self-advancement in sixteenth-century Florence and France. The Gondi women sought and brokered royal patronage (especially that of Catherine de’ Medici) in order to promote themselves and their family members. This paper will highlight the patronage power that these women exercised, with emphasis on their literary, cultural, and ecclesiastical patronage. At the French court, Gondi women made use of cultural patronage to counterbalance hateful accusations of those who resented their important positions and attacked their reputations. One exemplary figure, Claude-Catherine de Clermont, wife of Albert de Gondi, was the dedicatee of the most renowned poets of her day. Claude-Catherine was an active participant in Henry III’s Palace Academy, where she and her husband sponsored lectures and debates.

20423
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Lagoon Level,
Conference Theatre

BENT, BROKEN, AND SHATTERED:
EUROPEAN IMAGES OF DEATH AND TORTURE, 1300–1650 IV

Organizers and Chairs: John R. Decker, Georgia State University; Mitzi Kirkland-Ives, Missouri State University

Heather Madar, Humboldt State University

Stakes and Scimitars: The Rhetoric of Impaling in Fifteenth and Sixteenth-Century Germany

Contemporary descriptions of the 1529 Siege of Vienna focused on reported Ottoman atrocities and featured a distinctive form of torture: impalement. The European linkage of the Ottomans with impaling derives from reports of Ottoman impaling during the 1480 siege of Otranto. Yet the figure most commonly associated with impaling today is Vlad Tepes (“The Impaler”), who gained notoriety in Western European consciousness in the late fifteenth century. Pamphlets describing his atrocities, which included images of impalement, were first published in Nuremberg in 1488. The legend of Vlad Tepes and the reports from Otranto became linked in German popular consciousness. Impalement became a powerful signifier both of absolute cruelty and of an otherness linked with the East. Impaling became a key visual marker of Ottoman atrocities in popular prints and also filtered into an elite artistic sphere with Dürer’s Martyrdom of the Ten Thousand Christians, which features both impaling and exotic dress.
A key strategy of late medieval and early modern criminal prosecution in Europe was the systematic objectification of the criminal body. This aim is no better illustrated than by the use of effigies — recorded from the thirteenth century — to stand in for the convicted when physical presence was not possible. In situations such as criminal escape, premature death, or inconclusive identification, artists were hired to create a freestanding, portable effigy of the missing criminal-subject, which was tried, tormented and executed before crowds of witnesses. If the image was punished properly, then justice was served and the populace assuaged. The image-substitute for the criminal body attained the same efficacy as “the real thing” in spectacles of punishment. This essay examines the punishment of effigies as acts of judicially sanctioned iconoclasm, and seeks to theorize the visual spectacularism of the image-execution as a means of creating an image of the community.

Maureen Warren, Northwestern University
A Shameful Spectacle: Claes Jansz Visscher’s 1623 Broadsheets of Executed Dutch Remonstrants
In 1623, printmaker and publisher Claes Jansz Visscher created several broadsheets that depict the grisly executions of the Dutch Remonstrants who failed to assassinate Prince Maurits of Nassau, who supported the more conservative Counter-Remonstrant Calvinists. Patchwork-like, the broadsheets allowed buyers to assemble multiple impressions in one image along with letterpress. Some prints include nearly two dozen images of execution, bodily mutilation, and defilement, which sullied the Remonstrant’s reputations by depriving them of two key components of early modern honor: bodily integrity and privacy. Although Michael Foucault privileges pain as the core means and end of early modern punishment, Florike Egmond makes a convincing counterclaim that the shamefulness of the punishment determined its severity. This paper argues that Visscher’s broadsheets engaged with contemporary discourses about public displays of punishment and political legitimacy by serving as a visual addendum to the execution and further shaming the Remonstrants.

Renzo Baldasso, Library of Congress
Dulce et decorum pro patria mori?
In 1616 Rubens created oil sketches depicting the story of the Roman consul Decius Mus for an eight-picture canvas cycle and impressive sets of tapestries. Expanding on Livy’s account, in the central scene of the series, the Death of the Consul (Prado Museum), Rubens included gruesome moments of combat, offering a visual commentary that problematizes the motto behind the story, dulce et decorum pro patria mori. Most notably, below Decius, who is about to receive his mortal blow, Rubens explores the act of killing by strangulation, describing the physical and psychological dimensions of both killer and victim. While we can only speculate about the political motives of the painter and his Genoese patrons, their interpretation openly challenges the motto while stressing the brutality of combat and war more generally. Taking Rubens’s Death of Decius as a reference point, the paper explores the depiction of killing and dying in early modern battle scenes.
“Historia” as Civic Vocation: The Historiae Bononienses by Giovanni Garzoni

In his Historiae Bononienses completed around 1494, Giovanni Garzoni recast in a continuous narrative a number of earlier monographs on the history of Bologna spanning the twelfth through the fourteenth centuries. Bologna’s internal turmoil, which often erupted into civil war, was rooted in external wars involving in most circumstances the city’s legitimate overlords — the popes. This situation creates a perpetual conflict, which threatens or even curtails civic libertas. Garzoni’s Historia draws on models of both civic and court historiography, whose crucial assertion is that the ruling family guarantees the historical, cultural, and political identity of the city. While he allows that Bologna’s destiny is connected to the fortunes of the signorial family of the Bentivoglio, a leading role in the centuries-old fight for libertas was always played by populus Bononiensis, who adopted this as almost a civic vocation.

Historian Engagé: Republicanism and Oligarchy in Carlo Sigionio’s Political Histories

The famous historian Carlo Sigionio taught at the University of Bologna between 1563 and 1584. During this period he published several works on the medieval history of the city and of Italy that included a stronger political interpretation than found in his previous works on Roman and Greek antiquity. His history of the Italian cities and states focused on the concept of republican libertas, and underlined the conflict between them and the temporal power of the pope. While Bologna was subject to that temporal power, the city was rife with republican tensions, with the Bolognese magistracies coming into open conflict with the institution of the Roman Church. This paper will examine Sigionio’s political thought in the context of the broader struggle between the Senate of Bologna and the state of the Church, and will explore the role played by the historian in supporting the republican side of the debate.

True and False Liberty: Instructions for a Sovereign Pope (1589)

Is it possible to be a free citizen and the subject of a sovereign contemporaneously? In 1589, Camillo Paleotti, a Bolognese senator and the city’s ambassador to Rome, sought to explain how in a treatise directed to Pope Sixtus V. Until his election, the pope had implemented a policy seeking to nullify Bologna’s libertas and the liberties exercised by its citizens in the governance of the res publica. Paleotti composed a brief manuscript treatise, De Repubblica, that is divided into two parts. The first treats the definition of the term res publica, the models of the ancient republics, and the problem of the best regime. The second considers Bologna’s status within the Papal State, as well as traditional Bolognese customs. My paper centers on the distinction between false and true libertas made by Paleotti in addressing the question of whether Bolognese libertas is compatible with subjection to the pope.
Livio Pestilli, Trinity College, Rome Campus

The Napoletaneità of Neapolitan Artists

In describing Salvator Rosa’s peculiar personality, the Umbrian Giambattista Passeri claimed the artist’s vainglorious character was a disposition common to all Neapolitans. In Passeri’s view, Rosa’s narcissism and vanity were not just ascribable to the painter’s personal character. Rather, “These qualities were typical national traits that he could not eradicate, since they were inherited from the local climate.”

Two generations earlier, don Pietro d’Aragona, who in 1668 had begun a radical attempt to eliminate brigandage in the Kingdom of Naples, believed banditry was an inevitable evil “por ser natural en el genio de la nacion.” This paper will investigate those characteristics, real or feigned, that in the eyes of many in early modern Europe represented the quintessential nature of Neapolitan artists.

Ingrid Rowland, University of Notre Dame, Rome

Naples and Malta in the Early Modern Period

Malta under the rule of the Knights Hospitallers of St. John (1530–1799) was a microcosm of Europe in the center of the Mediterranean, but its artistic style, like its diplomatic language, was overwhelmingly Italian in flavor, and more specifically Southern Italian. Although the predominant Italian influence over Maltese art and architecture comes from Sicily (because of that island’s geographical and historical relationship with the Maltese islands), there is also a substantial connection between Malta and Naples. This connection extends from political and ecclesiastical ties to the style of Maltese art and architecture, with the Calabrian painter (and Knight of Malta) Mattia Preti providing the most illustrious example.

Barbara Naddeo, CUNY, The City College of New York

From Literature to the Social Sciences: Neapolitan Stereotypes and Hyperbole in the Geographical Work of Galanti

My paper will examine the Description of the Sicilies by Giuseppe Maria Galanti (born Santa Croce del Sannio, 1743; died Naples, 1806), an account of the Kingdom of Naples that was truly encyclopedic in breadth. Galanti’s text is well known to historians of the Kingdom of Naples, who have often used it as source for their own reconstruction of early modern Neapolitan society. Yet, most remarkable about Galanti’s geography were its political audacity and anthropological motifs. For the Description disseminated for the reading public what were secrets of the state; and it also codified centuries-old stereotypes about the local peoples of the kingdom in its “chorographies” of the regions. It is thus my hope to recover both the political novelty and rhetorical purposes of Galanti’s text, which, as I will show, together sought to create and judiciously shape public opinion within the kingdom.
Imtiaz Habib, Old Dominion University

Elizabethan Black Voices and the Poetics of Their Intelligibility

This paper explores the problematics of reading black voices in the Elizabethan archives, using several archival slivers of black voices, while focusing centrally on the case of a black woman whose speech was reported by the clerk of St. Botolph-Without-Aldgate at her baptism there in 1597. Invoking Ann Stoler’s notion of the act of archiving as a disruptive moment in a field of force, this paper will argue that the event of the baptism is the containment of the disorder that is the presence of the black body seeking entry into the early modern Protestant English socius, and her archived speech, as a make-over of a now irrecoverable speech act, is the specific mechanism of that containment. The paper will suggest that the phenomenological irretrievability of the Elizabethan black voice is also the strategic illegibility that is the black subject’s resistance of its historical écriture.

Duncan Salkeld, University of Chichester

Micro-Histories: Black Life in Renaissance London

The archives of the Bridewell Hospital contain a handful of cases that give details of black people living in Renaissance London. Most of these are prosecuted, for either failing to work, or for running away from their master or mistress. The details are brief but shed light on aspects of early modern drama. There is much that we do not know about these fragments of “lost life” (Greenblatt) but it is their lacunae that delimit what can be made of them. The paper argues that microhistory is the best approach for accounting for such fragments.

Joyce Green MacDonald, University of Kentucky

The Implications of a Black Bianca

Although recent black archival studies may push away from studies of black representation, arguing that black people in Renaissance London were real and not merely discursive, my paper proposes that more traditional literary studies of race as representation can indeed intersect with studies of what black people were actually doing. My grounds for exploring this question is the increasingly common theatrical practice of casting Bianca, the Cypriot courtesan in Othello, with a black actress. Here, instead of assuming black people were invisible in the historical record, theatrical practice insists on making black women part of the record of performance. The history with which such racialized casting intersects is not necessarily the lived history of black lives in the English archives, but rather the modern history of the sexualization of black women’s bodies for the consumption of popular cultures assumed to made up of primarily white and male spectators.
English instrumentalists and composers contributed significantly to the development of instrumental ensemble music in Germany during the early seventeenth century. While previous research has often used the term influence to describe this English contribution, suggesting a one-sided transmission of repertoire and performance practice, it seems more productive to employ the model of cultural exchange, emphasizing the mutuality of this process. In my paper, I demonstrate how musical exchange between Britain and Germany manifests itself in the repertoire. Focusing on the genre of the Pavan, a stylized dance that was the main vehicle for the dissemination of the English consort style, the reciprocal nature of Anglo-German musical relations is illustrated. German composers often faithfully recreated “English Pavans” with their intricate polyphonic textures and intertextual references, while English composers working on the Continent eagerly adopted recent Continental trends and were sometimes led to daring experiments, thus creating a new musical language.

Julie Saiki, Stanford University
Parody or Homage: The L'homme armé masses of Busnoys and Obrecht
In his 1936 article in the Bulletin of the American Musicological Society, Oliver Strunk notes striking similarities between Jacob Obrecht's L'homme armé mass and Antoine Busnoys's: an identical tenor, a parallel formal structure, and an equivalent length. Strunk even goes as far as to claim Obrecht's mass a “parody” of Busnoys's. Obrecht is the only known composer of his generation to model mass settings on preexisting mass cycles. This paper examines the ways in which Obrecht's mass interacts with Busnoys's beyond the adoption of its cantus firmus and beyond simple imitation. A closer look at these two masses reveals how Obrecht intimately responds to Busnoys's earlier mass, acknowledging its anomalous musical features as well as its more subtle idiomatic characteristics. I argue that Obrecht's mass pays homage to Busnoy in innovative ways that sheds new light on the competitive spirit of the L'homme armé tradition.

Laura Youens, The George Washington University
The Celestial Hierarchy and Some Little-Known Musical Works
In The Celestial Hierarchy, Pseudo-Dionysius, a Neoplatonist of the late fifth or early sixth century, described nine orders of heavenly spirits. His treatise sparked a large number of commentaries and an enduring fascination with heavenly messengers. Numbers pervade the angelic story. In the vision of Ezekiel, the “four living creatures” possess four faces and four wings; in Isaiah’s vision, the seraphim are six-winged. Some famous compositions have been tied to angelic symbolism, notably Robert Wylkynson’s Salve Regina, each of its nine voices labeled after an angelic order. One of the most important duties of angels was to praise God unendingly. Unceasing song suggests the technique of canon. However, a few canons associated with the heavenly hierarchy have received only glancing attention, been ignored, or not been recognized. It is to them that this paper will be directed.
Christopher Marlowe and the Modern Editorial Tradition

My paper will examine the modern editorial tradition of Marlowe's plays. Following the Romantic rehabilitation of Marlowe as a daring poet figure, modern editors in their introductions, annotations, and commentary have presented Marlowe's works as challenging and unorthodox. Nonetheless, their editorial practices impose upon Marlowe's texts an ideological pattern that disciplines the texts' radical tendencies. My paper will focus on the ways in which, through such practices as emendation, modern editions of Marlowe's plays limit their representations of the body, gender, and sexuality. Giving equal weight to the supposedly nonauthoritative early modern editions of Marlowe's plays, especially those of Tamburlaine the Great and Edward the Second, this paper will argue that the early modern editors of Marlowe's plays, at specific moments of reception, left in their "variants" traces of a sensitivity to and sympathy with the radical nature of Marlowe's texts that exceeds that of their modern successors.

Patrick J. McGrath, University of Illinois at Urbana-Champaign

Christopher Marlowe's Edward II: A “Gay Play”?

This paper examines queer studies' appropriation of Christopher Marlowe's Edward II (1594) as a canonical text — as a "gay play." The paper contests the claim frequent in queer studies that the play "openly" and "clearly" depicts homosexuality. To argue for the clarity of that portrayal ignores revisionist historiography of sexuality in early modern England. Extending this revisionism through formalist and historicist means, I show how "markers" of homosexuality in the play have been misinterpreted and the confusion they invoke ahistorically clarified. Far from suggesting that same-sex eroticism is absent in the play, its ambiguous representation may (paradoxically) be the strongest indication of its presence. To this end, the paper concludes by considering the political, religious, and literary-rhetorical connotations of ambiguity in the late sixteenth century. These connotations suggest the transgressive nature of ambiguity. It is a transgressiveness into which same-sex eroticism comfortably fits.

Leah Whittington, Princeton University

Supplementing the Classics: Chapman's Continuation of Marlowe's Hero and Leander

The supplementum is a characteristic but underappreciated Renaissance genre. From Maffeo Vegio to Thomas May, Renaissance writers supplemented ancient texts believed to be incomplete, providing a window on the literary ethics of reviving the past. If the imitator, according to Petrarch, should resemble the bees in Seneca's eighty-fourth epistle, turning the nectar into honey, what did it mean to refuse such transformative metaphors for the imitative process and embrace the supplement, which leaves the original essentially intact? What ethical relationship did writers of supplementa hope to have with prior texts? This paper will explore these questions with reference to George Chapman's 1598 continuation of Christopher Marlowe's fragmentary epyllion Hero and Leander. In wrenching Marlowe's baroque prurience into measured respectability, Chapman suggests that the supplementing author can clean up the morality of an anterior text, while constructing a work that — perhaps unethically — betrays the spirit of the original.
Rivall Friendship, which I have tentatively attributed to Bridget Manningham (fl 1682), is a seventeenth-century Arcadian romance, preserved in one manuscript at the Newberry Library (Newberry Case MS fY 1565.R52). The primary narrative concerns Artabella, whose rival lovers, Diomed and Phasellus, are the devoted friends of the title, Rivall Friendship. The secondary narrative, Arthenia's story, recounts the martyrdom of Charles I and celebrates the Restoration. The plot supplies glimpses of passionate love triangles interspersed with political allegory. The author introduces radical ideas about gender but maintains conservative views of government. This prose romance challenges us to reexamine our assumptions about the politics of gender.

Renaissance Friendship and “Rivall Friendship”

Two main traditions encompass the Renaissance treatment of friendship in literature: the humanist/classical tradition and the medieval/romance tradition. The first displays heroic, non-sexual devotion that surpasses pragmatic needs or mere enjoyment of another’s company in a shared life based on the pursuit of virtue. The second often creates extreme portraits of true friends, but these male pairs are tested by a conflict of sexual love for a woman. The literary history of friendship as an ideal human bond also has political applications. True friends generate so much power in their mutual devotion to each other and to virtue that they are able to quell tyrants and live out a utopian lifestyle of having all things in common. It will be the purpose of this paper to examine in what ways these friendship traditions are manifested or discarded in “Rivall Friendship.”

Performing the Invulnerable Male: Female-Female Sexuality and Cross-Dressing in the Spanish Empire

This paper explores the case of Catalina/Alonso de Erauso, better known as the Lieutenant Nun, who arrived in the New World as a conquistador and had requested permission from the king to be treated as a man. Such permission was granted after it was disclosed that she was still a virgin. Catalina/Alonso de Erauso’s case demonstrates a crisis of category among authorities and society, a crisis based on the gendered perception that men were superior to women, so that men attempting to perform as women were persecuted as sodomites, but a woman performing as a male was not punished. I will examine Erauso’s case in light of how female-female sexual practitioners, such as Marina de San Miguel and Juana de los Reyes, were treated by the authorities and how the subjects involved in such cases reacted to their Inquisitorial prosecutions.
Ryan Prendergast, *University of Rochester*

Innocence, Punishment, and the Abject in *La inocencia castigada* and Early Modern Spain

In “Desengaño quinto,” commonly referred to as “La inocencia castigada,” from the *Desengaños amorosos* collection (1647), María de Zayas explores some of early modern Spain’s most vexed issues, including innocence, guilt, and punishment. More specifically, the novella examines how a marginal character, in this case a woman, is subjected to the malicious machinations of several men who manipulate her and then punish her despite her innocence — both self-proclaimed and substantiated by verifiable evidence. Her sentence, which consists of being imprisoned in a wall, results in her body being infested with bugs, open sores, and blindness before she is rescued and the perpetrators finally punished. This paper will explore how Zayas uses the decayed female body to represent the religious/cultural Other as abject, to interrogate the problems of an imperial Spain in decline, and to question the policies of exclusion and punishment employed to impose political and social hegemony.

Lucas A. Marchante-Aragon, *CUNY, College of Staten Island*

*Don Quijote’s Ana Félix Story: Gender and Ethnic Crossings of Admirable Value in Seventeenth-Century Spain*

In Cervantes’s *Don Quijote II*, written after the expulsion decrees of Spaniards of Islamic descent (1609–14), the story of the mixed-race love story of the Morisca Ana Felix and the Old Christian Gregorio is told. While the girl returns to Spain as a male and commanding a Turkish galley, her lover remains captive in Africa dressed in women’s clothes. The story problematizes imperial Spain’s gender and ethnicity-based conceptions of self and other. I propose to examine these ethnic and gender crossings through the lens of performance in the context of Spanish imperial discourse. Gender and ethnic differences are represented as fluid, dynamic, and dependent on the beholder’s perception, while true worth is seen in real actions triggered by love and marriage, which have mutually beneficial hermaphroditic results. These tropes of crossings point to the ludicrousness of policies that feed the colonialist society’s anxiety with its own heterogeneous origins.

Christiane Andersson, *Bucknell University*

Cross-Dressed Cuckolds and Mighty Maidens in Swiss Renaissance Art

Both the power of women and the incapacity of men are common themes of popular visual and literary culture in the first decades of the sixteenth century in Switzerland. They appear to reflect a general malaise regarding sex roles, judging by their frequent appearance in satirical contexts in works of art, such as those created by Hans Holbein the Younger, Niklaus Manuel Deutsch, and Urs Graf, artists working in Basel and Bern around 1510–20. The cuckold are often shown in the guise of fools, with fool’s cap and bells, paying homage to Venus, in vain. Both graphic sexual images and erotic symbols are employed to divulge their sexual incapacity and to poke fun at them. The paper will propose some theories to explain the prevalence of these images at this particular time and place.

Sara F. Matthews-Grieco, *Syracuse University*

*Cuckoos, Horns, and Eggs: Visual Caveats and Social Control*

In the later sixteenth and seventeenth centuries the printed picture developed a flourishing market for visual satire and the transposition of proverbs and mottos into...
iconographic form. One of the more common cultural topoi treated in this manner was that of the cuckolded husband. In a rural context, he foolishly spends time in the hencoop (checking whether his hens are laying eggs), while his wife entertains a lover. In the urban setting, cuckold bands together and form a confraternity, drinking at a tavern identified by the sign of the horns. Despite occasional attempts at a more philological use of the term *cuckold*, designating the adulterer rather than the betrayed husband, zoological metaphors used in reference to the sexual infidelity of women play with anxiety about male identity and gender roles in both social and political arenas. The humiliated cuckold serves as a caveat with far-reaching implications.

Louise Rice, *New York University*

Plenty of Horns: Daily Life in the Grand Cuckoldom of Tuscany

In the 1630s the Florentine painter Baccio del Bianco produced a series of comic drawings of daily life in the Tuscan capital, in which the citizens sport the symbols of their wives’ infidelities. In a world gone horn-mad, the *cornuti* of Florence shop for the latest fashions in antlers, drop by the barbershop for a quick horn-trim, try on specialty hats at the milliner’s, or sit to have their likenesses taken by — heaven forbid! — lady-portraitists. The drawings constitute an almost encyclopedic survey of the richly varied literary and visual gags associated with cuckoldry. The paper touches on these universal meanings, but also explores the more specifically topical references in Baccio’s satires, proposing a local political and social context within which to situate and interpret them.

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**RENAISSANCE ASTROLOGY II**

Organizer, Respondent, and Chair: Sheila J. Rabin, *St. Peter’s College*

Steven vanden Broecke, *Katholieke Universiteit Brussel*

Astrological Discourse: Prophecy or Tool? The Early Modern Technicalizing of an Art

Historians of astrology generally approach astrology as a technical art, that is to say, as a formally autonomous art where technical operations result in the production of knowledge content. Even when historians do acknowledge the frequent proximity between astrological and prophetic discourse, they assume that this can only be the effect of two things: an informing of this production by separate religious beliefs, or astrologers dressing up prophecy in the cloak of astrological technique. Such distinctions are helpful toward making astrology a reputable topic for historians of religious or scientific culture, but they are fundamentally unhelpful for a better understanding of early modern astrology as such. This paper explores an alternative construal of prophecy, looks at the different picture of early modern astrology that emerges from this, and tries to situate an emergence of astrology as a technical art.

Rachel E. Wifall, *St. Peter’s College*

The Fault in Our Stars

Astrology is used for comic effect in Shakespeare’s *All’s Well That Ends Well*, as Helena teases Parolles that he must have been born under the influence of a retrograde Mars. On the other hand, it lends a sinister tone to Webster’s *The Duchess of Malfi*, when Antonio consults the horoscope of his newborn child and hears that his son will die an early and violent death. What can we infer that these authors believed about causality and the planets? Both Cassius in *Julius Caesar* and Edmund in *King Lear* disdain the power of the stars, but they are ultimately mistaken. On a very different note, after he has betrayed the Duchess and killed her husband, Bosola comes to the conclusion that “We are merely the stars’ tennis balls.” This paper will consider how astrology is utilized in English Renaissance plays, whether to express Divine Providence or simply for dramatic effect.
VICES AND VIRTUES OF WINE IN THE ITALIAN RENAISSANCE

Sponsor: Italian Literature, RSA Discipline Group
Organizers: James K. Coleman, The Johns Hopkins University; Walter Stephens, Johns Hopkins University
Chair: Giuseppe Mazzotta, Yale University
Respondent: Walter Stephens, Johns Hopkins University

April Oettinger, Goucher College

Viticulture, Vision, and Play in Lorenzo Lotto's Frescoes in the Oratorio Suardi at Trescore

Lorenzo Lotto designed the frescoes in the Oratorio Suardi in collaboration with Battista Suardi, an erudite Bergamasque noble who commissioned the paintings to decorate the oratory, situated in the garden of the Suardi villa. The cycle, which juxtaposes falling heretics with vignettes from the Golden Legend flanking an imposing figure of Christ as the Vine (whose fingers grow into tendrils that frame images of saints), has been interpreted in light of Church doctrine and anti-Protestant sentiment, yet the major role that Lotto's humor and landscape poetics played in the experience of the frescoes remains to be discussed. My paper explores the theological and Dionysian dimensions of the grape vine — in particular the inscriptions and playful, grape-harvesting putti that populate the illusionistic pergola on the ceiling — as a principal, unifying theme that embellished the program as a whole, transforming the Oratorio Suardi into a performative space of vision and devotional otium.

Arthur M. Lesley, Towson University

Pico’s Heptaplus: New Wine from Biblical Gleanings

Pico interprets the first chapter of Genesis in the dispassionate tone of a multireligious dialogue like Cusanus’s De Pace Fidei: neither scolding the Jews, like the preaching friars, nor, like Leonardo Bruni, disparaging Hebrew study for being as useless as wine straight from the vat. Speaking as a humble gleaner after the harvest of authoritative Christian and Jewish commentaries, Pico gathers the fallen and forgotten grapes that they left “for the poor and the stranger” — detailed knowledge of the Hebrew original from before the vat. He argues rhetorically from rabbinic and Kabbalistic texts to show that, from “the beginning,” Genesis contained the name of Jesus. The Heptaplus addressed both Jews and the Church. Pico evidently intended his innovative confirmation of John 1:1 and the Augustinian conception of supersession to demonstrate that Christian Kabbalah could controvert the Jews. If so, it would vindicate his Apology to the Church.

Susan Forscher Weiss, The Johns Hopkins University, Peabody

A Hair of the Dog: Sources of Syncretism in Renaissance Drinking Songs

The Greek symposium and Latin equivalent, the convivium, were drinking parties held on special occasions, providing opportunities for performing songs known as skolía. A stringed instrument such as a lyre was handed from one singer to the next, each cleverly varying, punning, or riddling the previous contribution in competition with one another. This paper will trace exemplars from antiquity through to the Renaissance in order to reveal a syncretism of vice and virtue in songs about the fruit of the vine. Musical compositions, including some complex and puzzling canons, by composers such as Juan del Encina, Juan Ponce, Adrian Willaert, Roland de Lassus, and Claudio Monteverdi, set poems that extol a variety of alcohol’s effects, from calming drunk adolescents, to arousing pious ecstasies or sexual passions, to Horace’s suggestion that drunkenness will “reveal secrets, urge the coward onto battle, remove burdens from worried minds, or teach new skills.”
Rinku Chatterjee, 
**Syracuse University**

*The Devil is an Ass: The Devil as a Mountebank*

This paper argues that the devil is secularized in early modern popular literature, where he is incorporated in the corrupt commercial culture of the city. I explore this idea in Ben Jonson's play *The Devil is an Ass* (1616). In early modern literature, the devil often appears to be a non-threatening, even a comic character, much like a charlatan, forever on the look-out for human souls — a corrupt merchant according to Nashe's *Pierce Penilesse* (1592), rather than the fearful Antichrist. Jonson's play, with its Plautine sensibilities, takes this idea further, as the minor devil Pug finds himself incarcerated at Newgate. Pug, in spite of his connivances, cannot better the machinations of the morally culpable Merescraft and Engine. The urban evils of seventeenth-century London are much greater than what the devil can perpetrate.

Sarah K. Scott, 
**Mount St. Mary's University**

*Discovering the Sins of the Cellar in *The Dutch Courtesan*: “Turpe est difficiles habere nugas”*

The *fabulae argumentum* of *The Dutch Courtesan* declares that the “difference betwixt the love of a courtesan and a wife” is the drama’s scope, but Marston's plotlines devoted to the courtesan Franceschina and the vintner Mulligrub complicate this simple formulation, along with the play's related epigraph, “Turpe est difficiles habere nugas.” This depiction of the perils of “wine and women” reveals a double vision that leads one to understand a thematic element in the play that has been rarely discussed, the idea of moral relativity, in spite of protestations to the contrary by those characters who fancy themselves more virtuous than their fellows and by those critics who argue the play is narrowly moralistic and even censorious. Such a consideration of this allows us to perceive how Marston's play presents *humanitas* toward such women who are essentially powerless against those self-interested Londoners in a society that appears to favor them.

Rachel Holmes, 
**University of St Andrews**

*Invisible Intentions: Courtship and Contracts in Lope de Vega and John Webster*

Owing to the shared source material of the two *Duchess of Malfi* plays in Matteo Bandello's Novelle I.6 and the tantalizing similarities between them, scholarship tends to overlook the usefulness of considering them as analogues. However, I reconsider their relationship, suggesting that similar concerns with the intersection of and friction between ecclesiastical and secular legal jurisdictions are prevalent in both works. The question of intention, or rather of the difficulty or impossibility of discovering it, is fundamental to any consideration of this interaction. My focus is on the role of intention in vows of faith, here particularly the Duchess's marriage, in relation to its respective cultural contexts, since the legislation (both ecclesiastical and civil) governing marital arrangements at the time is radically different in Spain and England, but similarly conflicted.
Of the 1,220 coins depicted in Houghton Ms. Typ. 411, an album of drawings (ca. 1560) depicting ancient coins belonging to the Venetian patrician Andrea Loredan, five depict the myth of Europa astraide the tauriform Zeus, and seven show Artemis Tauropolos riding a bull, a motif mistaken for Europa by Renaissance iconographers. These twelve “Europan” coins, struck mostly by Greek cities, represent a much higher proportion than we find in modern catalogues and sylloges. This suggests Loredan made a special effort to acquire this coin type. The Ovidian story of Europa may have had a special significance for Venetians, who fought and traded in the same Eastern waters traversed by the ravished princess. Loredan’s coin cabinet was remarkably accessible to scholars and artists, a virtual miniature public museum. Some of the deviations from the Ovidian text and earlier pictorial traditions found in Titian’s Europa may be linked to numismatic sources.

The Numismatics of Pope Julius II: Coins, Medals, and the Convergence of Two Genres

Pope Julius II (r. 1503–13) was the patron of twenty-three portrait medals as well as dozens of denominations of coins that were used throughout the Papal States. Coins and portrait medals were two distinct genres with different audiences, functions, and iconography, yet Julius’s coinage features at least one reverse that duplicates an image used on two of his medals, while a number of the portraits on his coins are nearly identical to those on his medals. This paper will explore how the implementation of new technology used for striking coins and medals, in addition to a widening interest in Ancient Roman currency, changed the form and function of both portrait medals and coinage in the early Cinquecento, thereby causing the two classes of objects to coalesce.

Titian’s Tribute Money: Numismatics and the Reconfiguration of Spiritual Reformation

This paper examines the commingling of numismatic collecting and ethical-devotional practices in Titian’s Tribute Money, painted for Alfonso d’Este around 1516 as the cover-piece for his collection of coins and medals. I will investigate the exegetical tradition of the passage illustrated and demonstrate that the verses were understood primarily as a call to spiritual reformation. By reading the practice of numismatic collecting against this tradition of Biblical exegesis, the ethical dimension of Titian comes into high relief; just as the Biblical episode was read as an invitation to personal reformation, so too were numismatic collections justified as a tool for philosophical and moral reflection. The dovetailing of these two strategies of performative engagement within the image and its source text suggests that Titian’s picture operated not only as a self-reflexive index of the materials hidden within, but also as an invitation to consider the ethical import of the collected objects.

Pisanello, Chivalric Dwarfs, and the Condottiere Medal

Credited with the invention of the Renaissance portrait medal, Pisanello produced several notable works for a distinguished clientele in mid-Quattrocento Italy. These include medals of Filippo Maria Visconti, Duke of Milan, and Gianfrancesco Gonzaga, Marchese of Mantua. Both medals portray the rulers as proud equestrian condottiere-knights attended by dwarf squires on horseback. While the alignment of prince with dwarf was to become an important signifier of princely status in Renaissance imagery, I argue that this particular facet of Pisanello’s iconography was
inspired by the chivalric romances popular with the nobility. In turn, this pictorial formula was reused some forty years later in medals designed by Sperandio for the Bolognese despot Giovanni Bentivoglio and his crony Carlo Grazia: both men appear as condottiere-knights with dwarf squires. This bold appropriation of Pisanello’s chivalric prototype had serious propagandistic implications for Bentivoglio’s noble stature and political legitimacy — as well as for his sycophantic supporter.

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PRAYER AND POLITICS FROM THE CATHOLIC MARGINS

Organizer: Joseph Robert Teller, University of Notre Dame
Chair: Brooke Allison Conti, SUNY, The College at Brockport

Robert S. Miola, Loyola University Maryland
Publishing the Word: The Sacred Poetry of Robert Southwell
This paper examines the manuscript and print publications of Robert Southwell, SJ. Reading manuscript collections of Southwell’s work furnished the faith of recusant Catholics, approximating a communal experience of liturgy. The Marian sequence that initiates the manuscript collections instructed readers in the sacred mysteries of the faith while offering consolation and hope. The St. Omer print publication of Southwell’s work (1616) reorganizes the work around the lives of two saints — Peter and Mary Magdalene — to serve different needs. Protestant collections of Southwell’s work, notably “Saint Peter’s Complaint” and Moeniae (both 1595), censor and repackage the material. Barrett’s Collected Works edition omits crucial stanzas of Southwell’s Eucharist poem and substitutes lines that deny rather than affirm the doctrine of transubstantiation. Even more radically, Waldegrave’s version of “Saint Peter’s Complaint” suppresses Southwell’s depiction of Mary and the sacrament of penance. In such editions the martyr’s flame fades into the common light of day.

Joseph Robert Teller, University of Notre Dame
Stuart Absolutism, the Passion, and John Beaumont’s The Crowne of Thornes
This paper examines the ecclesial politics of The Crowne of Thornes, the as-yet-unpublished epic on Christ’s Passion by the Catholic John Beaumont. Despite its apparent marginality, the epic — a work by a paradoxical figure who was both a recusant Catholic and Stuart court poet — participates in mainstream Stuart political discourse while critiquing Stuart absolutism through Catholic ecclesiology. King James uses Christ’s Passion to justify absolutist kingship in A Meditation Upon the 27.28.29 Verses of the XXXVII Chapter of Saint Matthew (1620). In the final books of The Crowne of Thornes, Beaumont lauds James’s image as a peacemaking Augustus at the same time that he subordinates the English state to the Roman Church and its suffering English members. By appropriating Stuart absolutist politics and constructing an idealized English Catholic political history through Christ’s Passion, Beaumont’s epic challenges our understanding of mainstream and marginal political and ecclesial communities in the period.

Daniel Gibbons, Catholic University of America
Reincarnating the Mystical Body in Crashaw’s English Lyrics
Richard Crashaw was the son of an anti-Catholic polemicist, served as a priest in the Laudian Church of England, and, in his last years, lived as a Catholic exile on the Continent. We might expect such a man’s poetry to be marked by the controversies that erupted into the civil war that drove him beyond the margins of England and into exile in Italy. However, Crashaw exhibits few such marks. I argue that, rather than engage in religio-political controversies, either from the Laudian center or the Catholic margins, Crashaw attempted to obliterate spiritual controversy by means of a mystical poetics of excess, and thereby, to reforge his audience into a community of Christian devotion. By restoring the English community to its senses — in more than one sense — Crashaw’s poetry attempts to heal the dismemberment of the body of Christ that had also torn apart Crashaw’s England.
THE ART OF WAR

Sponsor: Taiwan Association of Classical, Medieval, and Renaissance Studies (TACMRS)
Organizer: I-Chun Wang, National Sun Yat-sen University
Chair: Alexander C. Y. Huang, The George Washington University

I-Chun Wang, National Sun Yat-sen University
Conquest, Resistance, and the Geography: National Sentiment and Britain-Roman Relations in Shakespeare’s Cymbeline

Shakespeare’s Cymbeline is a play elaborating on the conflicts between Britain and Rome. Shakespeare’s plot is based on Raphael Holinshed’s Chronicles of England, Scotland and Ireland, in which Holinshed narrates Caesar’s conquest of Britain. Caesar invaded Britain twice; the first time was in 55 BCE and the second 54 BCE, and not long after the invasion, England was requested to pay tribute. According to Holinshed, Cymbeline was brought up at Roman court but he refused to pay tribute later after he became the king. The conflicts evolved but at the end of the play, Cymbeline negotiated with Rome, containing himself as a client king. This paper will discuss the meaning of territory and national identity as well as the tension and war represented in Shakespeare’s Cymbeline.

Chi-I Lin, National Sun Yat-Sen University
“Forgive my Fearful Sails”: Cleopatra and Inconstancy in War

In Shakespeare’s Antony and Cleopatra, the sea battle at Actium illustrates the power struggles. The maintenance of Antony’s heroic honor and “marble-constant” (5.2.236) Roman identity is contested by the “infinite variety” (2.2.241) of Cleopatra’s foreignness and her policy of war avoidance and negotiation. Cleopatra’s inscrutable interruption of the sea battle initially suggests her betrayal; however, the Egyptian Queen’s “fearful sails” (3.10.55) is fundamentally associated with the question: how does one stay alive rather than experience “death and honor” (4.2.44) in warfare? The different social emphasis on civil honor hinges on defining Cleopatra’s queenship in the play. From the open sea to her deathbed in the confined monument, this paper aims to investigate Shakespeare’s presentation of Cleopatra’s virtue, which is complicated by her race and her public role as a female ruler.

Peter W. Sposato, University of Rochester
The Ideology of Chivalry and the Military Captain in Early Renaissance Italy

As a martial ideology informing the actions of men-at-arms on the field of battle, chivalry exercised an influence on the “art of war” in Western Europe during the early Renaissance. The traditional historiography for Italy, however, argues that the characteristics of military captains in Italy, both the desired and the actual, were antithetical to an ideology that emphasized honorable action, individual prowess, and served as the esprit de corps of the martial elite. I will argue that chivalry was not only an influential force on the martial elite in Italy, but that these ideal characteristics were far from antithetical. This paper will place these claims in the context of early Renaissance Italy through an examination of the careers of Sir John Hawkwood, Iacopo dal Verme, and Francesco II Novello, lord of Padua.
Ambassadorial Reactions to the Expanding College of Cardinals, 1455–1549

Historians have long discussed the increase in size of the College of Cardinals in the late fifteenth and early sixteenth centuries as a symptom of the papacy's politicization. Some early modern commentators, and many modern historians, have argued that popes in this period considered elevating new cardinals to be a mechanism for enforcing their rule and a fundraising activity, rather than a way to assemble a group of responsible and knowledgeable advisers. This paper will examine the response of ambassadors resident at the papal court to the elevation of new cardinals between 1455 and 1549. These ambassadors were expected to acquire information and to influence the pope in the creation of cardinals from their home states. By examining the letters of ambassadors we are best able to articulate contemporary attitudes concerning expansion of the College of Cardinals and to analyze any common concerns about the political implications.

John M. Hunt, *University of North Florida*

Pillages and the Public Sphere during Papal Elections in Late Renaissance Rome

During the Renaissance *sede vacante*, Rome experienced a spate of violence associated with the pope’s death and the cessation of his law. One aspect of this violence was the pillaging of the dead pontiff’s property, and that of his newly elected successor. Scholars have elided both aspects of the pillages, arguing that they were a ritual response announcing the change of regimes. I contend, however, that the pillages that occurred during both events were unrelated phenomena. The pillaging at the time of the pope's death was a form of protest against his social policies, while that at the election of his successor represented popular discontent and expectations related to a new patronage regime. This paper examines the rumors and pillages that took place during papal elections in the late Renaissance and argues that the conclave opened up a novel public sphere in Rome, one that allowed for public opinion to flourish.

Katherine M. Bentz, *Saint Anselm College*

Politics and Diplomatic Ritual in the Early Modern Roman Garden

Among the famous attractions for visitors in late sixteenth- and early seventeenth-century Rome were the elaborate villa gardens owned by cardinals, members of the papal court, and the popes themselves. The delights of these spaces were frequently detailed by foreign dignitaries and ambassadors in letters and *avvisi* for the benefit of their home governments, in their personal diaries, and in the travel guidebooks they relied upon. Such records offer a wealth of information about the appearance of gardens, but they also suggest how such spaces functioned as settings for political intrigue, strategy, and diplomacy for members of the curia and foreign notables. By investigating the use of pleasure gardens as sites for political dialogue, as well as staging grounds for ceremonial entries into Rome by foreign heads of state, this paper focuses on the function of the villa garden in Rome as a location for political and diplomatic ritual.
THE RENAISSANCE LINE I

Organizers: Christy Anderson, University of Toronto; Tracy E. Cooper, Temple University

Chair: Tracy E. Cooper, Temple University

Ann C. Huppert, University of Washington

Architects’ Lines, Rendering Antiquity

Whether in the words of humanists or the drawings of artists, lines underlay the Renaissance project of recovering antiquity and served efforts to master and surpass the achievements of the classical past. Whereas architects might take the additional step of recreating this past in three-dimensional form, drawings remained their requisite starting point. Nevertheless, the same stroke of the pen could yield vastly divergent effects, supporting different goals. A pictorial veduta might elicit the grandeur of the original monument by recording its present state of disrepair, but stands in contrast to the highly analytical and fragmentary views.

Alexis Helena Cohen, Princeton University

Lines of Classicism: Architectural Models and the Outline Drawing in Early Modern Archaeological Publications

In The Antiquities of Athens: Measured and Delineated by James Stuart and Nicholas Revett (1762), and in its predecessor, Antoine Desgodetz’s Les édifices antiques de Rome (1682), drawings in fine outline, without reference to light and shadow, emerged as a graphic idiom capable of conveying recovered knowledge about the antique past. Here, the line drawing was employed as a tool of classicism, one that revealed new and developing attempts to recover and understand the classical past. In the generations after Stuart and Revett, the line drawing would assume new authority as a conveyor of technical information, particularly in the realms of manufacturing, and would also enjoy a stylistic proliferation in the drafting practices of art, architecture, and interior design ca. 1800. This paper explores how the line drawing was used to document and analyze antiquities, generating a visual language tied to notions of model, template, and exemplum.

David Karmon, College of the Holy Cross

The Anxiety of Renaissance Lines

From the geometric precision of Alberti’s facades, to the perspective stage settings of Serlio, to the new avenues radiating across the Rome of Sixtus V, Renaissance architectural and urban interventions revealed a constellation of axial and orthogonal lines. Yet the rigid angularity of such sharp-edged compositions also privileged rational thought over sensory perception. Although embodied experience is essential to our understanding of the built environment, the resolute linear emphasis of early modern design downplayed this fundamental physical reality. This paper explores the anxiety surrounding Renaissance lines. Where Manfredo Tafuri observed that the Renaissance preoccupation with harmony marked a desperate struggle to “contain the pressure of the absurd,” Ann Jones and Peter Stallybrass detect in Renaissance cultural practices new efforts to suppress bodily experience. What was at stake in the Renaissance effort to deflect attention from the discontinuous but vital sensorial experience of architecture?
Francesca Cappelletti, Università degli Studi di Ferrara

The History of Italian Painting: Renaissance Masterpieces in Erudite Rome

A Roma all’inizio del Seicento la collezione Aldobrandini, in via di collocazione fra la villa Montemagnanapoli, il palazzo al Corso e la villa a Frascati, portava all’osservazione dei pittori e all’attenzione degli intellettuali i grandi esempi dell’arte rinascimentale in gran parte provenienti dalle collezioni estensi di Ferrara e della duchessa di Urbino. Non solo i grandi quadri mitologici di Tiziano, ma anche i dipinti e i ritratti di Dosso Dossi e i dipinti cinquecenteschi attribuiti a Raffaello, a Leonardo e a Michelangelo, talvolta in maniera ottimistica, furono fondamentali per la cultura degli artisti, come sporadicamente è già stato segnalato; segnarono l’inizio di una moda e generarono la riflessione sulla storia della pittura italiana.

Cecilia Vicentini, Italian Telematics University

Titian and Venetian Painters in the Este Court Collections: Display of Power and Love of the Past

Alla luce dei recenti studi condotti sulle collezioni private ferraresi del Seicento è emerso quanto la pittura veneta rinascimentale ricoprì un ruolo di primordine nelle quadrerie più prestigiose della città. Questo intervento cercherà di ricostruire il valore estetico ma anche emotivo delle opere venete, che erano testimonianza del periodo di grande gloria del ducato estense. Fra le opere di Roberto Canonici e del cardinale Carlo Emanuele Pio, ad esempio, le tele di Tiziano, Veronese e Bassano, a soggetto sacro, si segnalano come i più importanti pezzi delle raccolte ai quali vengono riferite le stime più alte. Di certo il modello collezionistico Estense fu causa determinante di tale tendenza. Il Cristo con la moneta fu uno dei primi pezzi che Cesare d’Este si preoccupò di sottrarre alle mire Aldobrandini e Francesco I d’Este, fino alla metà del Seicento, non smise mai di ricercare opere del Cinquecento veneto.

Miguel Falomir, Prado Museum

Titian in Spanish Royal Collections

By 1600, there were more paintings by Titian in Spain than in any other European country. Most of them were owned by the crown, but a considerable number by members of the nobility. Throughout the seventeenth century, collecting Titian was a matter of prestige, and the exchange of works, an instrument to attain the highest diplomatic and social goals. In Spain, more than anywhere else, Titian epitomized the ideal of the modern painter able to challenge the excellence of the artist of Antiquity.

Laura de Fuccia, Université Paris I Panthéon-Sorbonne

Giorgione and Titian in Seventeenth-Century France

“Although the number of Giorgione’s extant works has been . . . limited by recent criticism . . . over and above the real Giorgione and his authentic extant works, there remains the Giorgionesque also, an influence, a spirit or type in art” (Walter Pater, The School of Giorgione, 1877). This “spirit” and the legacy of Giorgionesque pictorial poetry made of Giorgione, along with Titian, one of the most celebrated Venetian painters in seventeenth-century France. This paper would like to explore the taste for Giorgionesque and Titianesque paintings, drawings, and engravings in French Baroque collections.
THE ARTIST AS ENTREPRENEUR: DIRECTING THE WORKSHOP IN RENAISSANCE VENICE

Organizers: Gabriele Matino, The University of Nottingham; Daniel Maze, University of California, Los Angeles

Chair: Joanna Woods-Marsden, University of California, Los Angeles

Daniel Maze, University of California, Los Angeles

Gentile Bellini: In His Father’s Workshop
In the challenging economic climate of Renaissance Venice, artists who ran their own botteghe often acted as business entrepreneurs. As chief executives of small corporations, they might concern themselves with product development, networking, human resources, information technology, marketing and publicity, at the same time instructing new apprentices and training sons to continue the family business. This paper examines the business strategies of the early Bellini workshop under the guidance of Jacopo Bellini (d. 1470/71). I argue that Jacopo attempted strategically to position his son Gentile (1429/35–1507) as the successor to the Bellini workshop.

Gabriele Matino, The University of Nottingham

Redirecting Patronage: Giovanni Mansueti, Gentile Bellini, and the “Miracle of San Lio”
This paper explores the extent of Giovanni Mansueti’s (active 1485–1526/27) professional ties to Gentile Bellini and how they might have provided the artist with opportunities to further his independent career. I argue that Mansueti, after establishing his own bottega, received the prestigious commission for The Miracle of San Lio (ca. 1496) in part through the recommendation of his former master, Gentile. Scholars have speculated that a drawing attributed to Gentile (Uffizi), which portrayed the same episode as that by Mansueti, demonstrates that Mansueti’s “inferior” painting was completed under Gentile’s supervision. I propose, rather, that Mansueti’s telero depicted a different iconography, one which reflected the specific devotional needs of its patron, the Scuola Grande di San Giovanni Evangelista. Thus I make the case that Gentile secured the Scuola commission through a contract drawing and then delegated it to Mansueti, who significantly altered the initial design to accord with his patron’s demands.

Giorgio Tagliaferro, Università Ca’ Foscari Venezia

The End of a Dynasty: Sante Lombardo’s Stones
In 1560 the Venetian sculptor and architect Sante Lombardo, son of the celebrated sculptor Tullio, bequeathed the stones, marbles, and other materials left in his workshop to his two sons, both under age 12. Recently discovered documents dated 1561–62 record that, after Sante’s death, his widow, who became their sons’ legal guardian, requested a colleague of her husband’s to make an estimate of the items remaining in Sante’s workshop. Starting from the reconstruction of this episode, this paper examines the financial plans of Sante and his widow during the final months of the Lombardo workshop. I analyze the materials of Sante’s bottega in light of the market strategies that he pursued during his career. My purpose is to evaluate the relationship between the material contents of the workshop and the dynamics of its management by examining a rarely documented Renaissance example in which the continuity of the family bottega was interrupted.
Renaissance Authors Addressing Their Books

My paper reexamines a poetic conceit that recurs in Renaissance poetry: the author addressing his book as an agent, a kind of person capable of representing him, and therefore, subject to instruction on comportment. This conceit, which comprises several figures, including prosopopoeia and apostrophe, is integral to understanding poetry as a causal force during the period. Specifically, it reflects anxiety about readers’ interpretative latitude, their supplanting authorial intention with willful invention. The command “Go, little book” indexes all that can go wrong when sending one’s work out into the world, from misprision to punishment. In dialogue with the few critics who have written about the device, and with attention to its particular operation in the works of Hawes, Spenser, Ben Jonson, and Milton, I argue that the attempt to control, or moderate, readers’ responses shows a revolt against appreciable skepticism about the capacity of texts to change readers at all.

Margaret Harp, University of Nevada, Las Vegas

Une conscience de soi: Jacques Yver’s Congé à son livre

Jacques Yver’s Printemps (1572) is a work evocative of multiple previous authors. The volume consists of five stories most immediately reminiscent of Marguerite de Navarre’s Heptameron. That said, Yver’s narrative offers numerous examples of other genres, principally poetic. My paper will focus on Yver’s sixty-eight-verse poem “Congé à son livre,” placed as epilogue to the stories. Yver addresses directly his text, as father to child, underscoring the ambivalence he experiences as his work is launched against the ignorant interpretations it will encounter. Taking the common Congé d’amour motif as its model, Yver’s Congé alternates between parody and gallant poetry. Notably, it simultaneously announces Yver’s self-awareness as writer such as that broached and developed by Montaigne in the Essais. By providing a close reading of this Congé — heretofore unstudied — I will link its stylistic and thematic elements to a general authorial aesthetic.

Renaissance Portraiture: Identity in Written Words I

Names and Faces: The Invisible Inscription on Renaissance Portrait Busts

This paper seeks to reconsider the function and meaning of inscriptions on mid-century Quattrocento portrait busts. A series of marble busts made mostly in Florence between 1450 and 1470, many recorded by Irving Lavin forty-one years ago, include inscriptions that often serve to identify the sitter, his age, and, on occasion, the sculptor. The type and function of such inscriptions derive from classical art but, significantly, not from busts, but from coins and medals. Many of these inscriptions were hidden inside the bust and, therefore, not accessible to the viewer. Which portraits received inscriptions, where, and why is the subject of this paper. It is my contention that the visible inscription is a brief response to the expanding field of male portrait busts without the context of tomb, portal, or chapel, and one related to the parallel development of relief portraits, a process oddly ignored for female portraits.
Bianca Finzi-Contini Calabresi, *Fairleigh Dickinson University*

"Man by Hand": Technologies of the Letter in Renaissance Women’s Painting

To become a proper humanist and civic subject in the Renaissance, one had to copy letters properly. In *La Operina* (1522), Lodovico Arrighi assures his reader: “You won’t find it very tiring to learn how to make Capital letters when you’ve strengthened your hand well on the small.” Thus the mastery of Renaissance majuscules demonstrates an advanced level of pedagogic engagement, one where the student’s hand has already in a sense been inducted into the hierarchies of the letter. This paper focuses on the various letter-forms displayed in portraits and self-portraits by Sophonisba Anguissola and Lavinia Fontana to suggest that their mastery and displays of (self-)inscription are more sophisticated and transgressive than have been recognized. An examination of Renaissance theories of writing from Arrighi to Pallatino reveals how not only the content, but the form, of writing in these paintings serve to create multiple identities for these female painters.

Tatiana Sizonenko, *University of California, San Diego*

**Gentile Bellini’s Textual Strategies in Portraits of Mehmed II**

Recent scholarship has theorized the place of written text within the development of Renaissance portraiture, revealing instances where inscriptions assist in bridging the spatial and temporal gap between the image and the viewer, fashioning the identity of the sitter, and shaping the artist’s professional persona and social standing. Following the work of J. Cranston, C. Gilbert, and R. Goffen, this paper will argue that Gentile Bellini already in the 1470s started to use signatures and other stylized inscriptions to immortalize his patrons, and to garner his own fame and recognition. Portraits of Mehmed II created during his stay in Constantinople (1479–80) show Bellini’s strategic use of text within a complex semiotic field to proclaim Mehmed II’s power, and to celebrate the artist’s extraordinary service. Bellini also deliberately manipulated Venetian and Islamic iconographies, creating a hybrid artistic vocabulary capable of communicating imperial authority to both Eastern and Western ruling elites.

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**PROPORTIO AND IMITATIO**

**Grand Hyatt**

**Independence Level,**

**Lafayette Park**

Chair: Tamara Smithers, *Temple University*

Jeffrey Hoover, *Coe College*

**Alberti’s Philosophical Commitment to Absolute Proportions in *De re aedificatoria***

This paper provides the philosophical context for Leon Battista Alberti’s surprising departure in *De re aedificatoria* from the ancients and Vitruvius in particular, who he seeks to emulate in the writing of this text, when he rejects the use of optical adjustments in architecture and insists on buildings with true proportions. Alberti’s rejection of any accommodation of illusionistic qualities in the experience of architecture is all the more remarkable since it was Alberti himself in his earlier *De pictura* who was the principal explicator of the illusionistic technique of linear perspective. This rejection, however, is shown to be rooted in philosophical commitments, though not the Neoplatonic ones Wittkower and others suggest, but in a Pythagorean view of nature. Beauty of an ideal mathematical sort exists objectively in nature and potentially within artifacts and is to be distinguished from the optical beauty associated with sensory experience.

Anne E. Proctor, *University of Texas at Austin*

**Anatomical Practice in the Florentine Accademia del Disegno and Vincenzo Danti’s 1567 Treatise on Perfect Proportions**

In his 1567 *Treatise on perfect proportions*, published in Florence and dedicated to Duke Cosimo I de’ Medici, the sculptor Vincenzo Danti claimed personally to have completed eighty-three anatomical dissections in order to study the proportions of
the human form. As a member of the Florentine Accademia del Disegno, Danti also attended the academy's mandatory annual anatomy held at the hospital of Santa Maria Nuova. The standing consul for the Accademia, an office that Danti held three times, was responsible for arranging this event. Such extensive and ongoing anatomical practice by Danti and other academicians required close ties between the medical and artistic networks of the Medici court. This paper explores the intersections between these networks and examines the medical community in Florence that assisted Danti and other artists of the Accademia del Disegno who sought to describe the interior forms of the human body in object and text.

30109
Grand Hyatt
Independence Level,
Farragut Square

IRELAND AND THE HOUSE OF ORMOND I: ART, ARCHITECTURE, AND ARCHAEOLOGY

Organizer: Thomas Herron, East Carolina University
Chair: David Edwards, University College Cork

James Lyttleton, University College Cork
The O’Kennedy Lordship in the Earldom of Ormond: An Archaeological Perspective

Despite the decline of Anglo-Norman power in late medieval Ireland, north Tipperary remained nominally within the liberty of the earls of Ormond. By the sixteenth century, the leading Gaelic-Irish noble family there, the O’ Kennedys, had come to acknowledge the overlordship of the Ormonds, accepting English style legal norms and tenurial concepts. However, this Tipperary family were by no means passive participants in a colonial process underpinned, as has traditionally been argued, solely by paradigms of domination and resistance. There was a negotiation of power and identity involving more subtle responses of collusion and evasion. By reappraising the various categories of secular and nonsecular buildings such as tower houses, manor houses, and churches, one can go beyond morphological concerns and explore the extent to which the O’ Kennedys influenced their own social, economic, and cultural positions in early modern Ireland.

John Bradley, National University of Ireland, Maynooth
Ormond and Kilkenny, 1662–81

The paper will examine the role of James Butler (1610–88), First Duke of Ormond, in transforming his ancestral home at Kilkenny and redesigning the medieval town so as to provide his house with a grand entrance. The discovery of new documents in the Kilkenny Borough Council Archive make it clear that the development was the end result of long and elaborate negotiations with Kilkenny Corporation. The political circumstances that led to this transformation and the origin of the ideas behind the reorganization will be explored in the paper.
Ichiro Fujinaga, McGill University
Susan Forscher Weiss, The Johns Hopkins University, Peabody
Digital Prosopography for Renaissance Musicians: Discovery of Social and Professional Network

As part of Web 2.0 (Semantic Web), there is a new technology called FOAF (Friend of a Friend), which describes relationships between people. We are interested in investigating the applicability of FOAF and related technologies for expressing relationships between musicians of past and present, thereby establishing a new biographical research tool. Musicians have complex relationships not found in people of other disciplines. Not only do musicians have intimate relationships between teachers and students, musicians play together in different size groups. Visual artists may have similar teacher-student relationships, but they usually do not create their work together. Dancers may dance together, but they are usually taught in groups. For this project we focus specifically on relationships among Renaissance musicians. We are deploying the state-of-the-art optical character recognition technology and natural language processing to a wide variety of sources, such as biographical dictionaries, payment records, and Wikipedia, to extract the appropriate information.

Robert Whalen, Northern Michigan University

The Digital Temple

The Digital Temple is a documentary edition of George Herbert's English verse edited by Robert Whalen and Christopher Hodgkins. It includes high-resolution digital scans of two manuscripts and a copy of the The Temple, first edition; both diplomatic and modern-spelling transcriptions of those sources encoded in TEI-conformant XML; a full set of critical annotations and glosses; and a browser interface, based on Susan Schriebman's Versioning Machine, that allows users to view either all versions of a single poem in parallel, or one of the three sources in its entirety. The project is supported by the National Endowment for the Humanities and will be published by University of Virginia Press in 2012.

Francesca Fiorani, University of Virginia

Leonardo da Vinci and His Treatise on Painting: A Digital Archive

Unlike Leonardo's original manuscripts, which remained largely unavailable until the nineteenth century, Leonardo's Treatise on Painting, which was compiled by his pupil Francesco Melzi, circulated widely in Renaissance and Baroque Europe. The digital archive Leonardo da Vinci and His Treatise on Painting focuses on this pivotal text for the dissemination of Leonardo's art theory, assembling, for the first time, in a single place, the more than forty manuscript copies of the text. These manuscripts contain invaluable, and thus far neglected, evidence to document the legacy of Leonardo's art theory. Scattered in repositories around the globe, these manuscripts are searchable and comparable in the digital archive, making it possible to document the pattern of diffusion of Leonardo's legacy from manuscript to manuscript, from scholar to scholar, and from city to city, up to the Italian and French editio princeps of 1651.
SEVENTEENTH-CENTURY ROME:
INTERDISCIPLINARY PANEL I

Organizer: Franco Mormando, Boston College
Chair: Matthew K. Averett, Creighton University

Sarah B. Benson, Saint John’s College

Seventeenth-Century Rome on Speed
Focusing on the linked phenomena of coffeehouse and carriage culture, this paper explores the fashioning of new, specifically touristic modes of perceiving seventeenth-century Rome. Early modern travel had always been a slow process: pilgrims making their way from one sanctuary to another on foot; Grand Tourists devoting months or years to travel across Europe. Yet seventeenth-century tourism to Rome was increasingly linked to the stimulation of speed. Wealthy tourists frequently saw the city through the framed view of the carriage window, and they fueled their sightseeing with coffee, a novelty beverage purchased in coffee houses within the tourist zones. Carriages and coffee mediated between travelers and the art and architecture of Rome, and they also mediated between travelers and Romans since both were elite spaces that kept foreigners apart from locals.

Stefanie Walker, Independent Scholar

Theater or Refugium: Palace Hermitages in Seventeenth-Century Rome
The remarkable appearance of several hermitages (romitorii) in Roman palaces in the second half of the seventeenth century raises a number of interesting questions. Who were they built for and why? Were these costly outfitted rooms mere stage sets or did they have significance as places for private devotion? Did the occupants and visitors notice the irony of a fake indoor grotto with furnishings of silk, crystal, and semiprecious gemstones fashioned to represent a hermit’s abode? The artistic contribution is also worth investigating. The best designers, craftsmen, and decorative painters were employed to construct and decorate the romitorii, foremost among them the painter-designer Giovanni Paolo Schor (1615–74). For one of his patrons, Lorenzo Onofrio Colonna, Schor was employed as a designer both for the prince’s private theater and for the creation of the palace hermitage.

Franco Mormando, Boston College

Bernini: His Life and His Rome: The First English-Language Biography
The paper will present a newly published biography of Gian Lorenzo Bernini, Bernini: His Life and His Rome (University of Chicago Press, 2011), discussing all aspects of its genesis and content from primary sources to structure and point of view. It will also highlight the new contributions this work makes to Bernini biographical scholarship and to our knowledge of seventeenth-century Rome.

DIALECTICS OF CREATION I

Sponsor: Charles Singleton Center for the Study of Premodern Europe
Organizers: Christopher James Nygren, University of Pennsylvania; Hana Gründler, Kunsthistorisches Institut in Florenz
Chair: Jason Di Resta, The Johns Hopkins University

Timothy John Duffy, University of Virginia

Visionary Cartography and the Spiritual Act of Mapping: Du Bellay, Camden, Spenser
Maps, we now understand, are cultural productions from the ground up. To this end, my paper attempts to see the practice of mapping, both in text and picture, as a meditative and creative act during the European Renaissance. I attempt a
reevaluation, inspired by the theoretical works of Christian Jacob and Tom Conley, of texts that were inspired both by conceptual revolutions in mapping but, more importantly, in the actual technique of mapping at the level of the individual viewer/cartographer. To achieve this, I bring new focus to the relationship between Joachim Du Bellay’s *Les Antiquitez de Rome*, William Camden’s *Britannia*, and Edmund Spenser’s “Ruines of Time.” By triangulating these three texts in terms of their response to the cartographic revolution going on in Europe at the time, I hope to show that these texts both perform and analyze the act rather than simply the results of cartographic discourse.

Cristiane Rebello Nascimento, *Universidade Federal de São Paulo*

Arte e Ingegno in Francisco de Holanda’s *Tratado Da Pintura Antiga* by Francisco de Holanda (1517–1585), has drawn attention from art historians principally because of the Portuguese author’s Neoplatonism. Several of these scholars have argued that de Holanda’s Neoplatonism gives his writing a theoretical and speculative cast that was lacking among the Italian authors of the period and that the speculative element of the treatise is a result of the influence of the Florentine and Roman Neoplatonists. My paper argues against these claims. The paper analyzes the critical literature on de Holanda’s Neoplatonism, and focuses on the poetics and rhetorical status of the genre of aesthetic theory, which underscores the connection between aesthetic theory and artistic practice. The genre thus appears to be a particularly useful instrument for the description of artistic creation in terms of the development of a critical vocabulary that provides criteria for both the making and the assessment of works of art.

James L. Hutson, *Lindenwood University*

Francesco Scannelli and the Physiology of Style

The relationship between mimetic investigation and a guiding conceptualization of beauty was of central importance to pedagogically minded theorists — Vasari, Zuccaro, and Bellori — in early modern Italy. Seen in practice in workshops and the Academies of Florence and Rome, arts education was organized around the concept of *disegno*, which over the course of an artist’s career would ready the mind, and subsequently the work of art, for the reception of beauty descended from the heavens. The consequences of this academic model, however, were highly criticized by the physician Francesco Scannelli in his *Il Microcosmo*; the biological understanding of the “microcosm” of painting and the maturation of an artist’s style were purportedly “poisoned” by the Tuscan idea. As evinced in the later careers of Guido Reni and Guercino, careful preparatory studies and mimesis were abandoned, thereby reversing the order of the dissemination of beauty and undermining the performative act associated with *disegno*.

**30114**

**Grand Hyatt**

**Constitution Level, Cabin John**

**QUARRELS OVER MARRIAGE IN THE**

**QUERELLE DES FEMMES: FICTIONS, REALITY, PHILOSOPHY**

*Sponsor: Société Française d’Étude du Seizième Siècle (SFDES)*

*Organizers: Valentina Irena Denzel, Johns Hopkins University; Gary Ferguson, University of Delaware*

*Chair: David L. Sedley, Haverford College*

Nicolas Correard, *Université de Nantes*

A Case Problem for Skepticism: Paradoxical Declamations on Marriage in the *Querelle des femmes*

Arguments pro and contra marriage in the *querelle des femmes* appeared to equipoise so well that the topic eventually became a favorite one for Renaissance skeptics. We will compare three texts that applied a skeptical methodology leading towards suspension of judgment on whether one should marry or not: the *Sermo quartus* (*Utrum ducenda sit uxor?*) of the Bolognese humanist Codro Urceo (1502); the
“Jornada sexta” of the Coloquios de Palatino y Pinciano, by the Spanish jurist Arce de Otálora (ca. 1550); the Dialogue sur le mariage by the French libertin and pyrrhonist La Mothe Le Vayer (1632). We will suggest that they may help to reconsider Michael Screech’s assessment on how and why Rabelais fashioned his Tiers Livre (1546) around Panurge’s question: “Me marieray-je?” Paradoxical declamations on marriage were not only jocular exercises: they implied that reasoning should give way to the impulse of life, or else lead to aporia.

Valentina Irena Denzel, Johns Hopkins University
Marriage as Domination: Misogamy of Men and Women Writers in Italian Renaissance Epic
How do men and women writers perceive marriage, and did male and female written epics react differently to the querelle du mariage? The various representations of misogynic topoï depended on the author’s position towards the querelle des femmes. Cassio da Narni’s La morte del Danese (1521) describes a sex change of a Christian knight who decries the inferior position of the female sex. Danese Cataneo da Carrara’s Dell’amore di Marfisa (1562) portrays a fierce woman warrior who refuses marriage even though she is in love. Whereas da Narni’s and Carrara’s misogynic argumentations underline the inferiority of women, female writers like Moderata Fonte and Lucrezia Marinella use misogamy to declare women’s independence against patriarchal systems. By excluding any reference to marriage, Fonte’s I tredici canti del Floridoro (1581) and Marinella’s L’Enrico, ovvero Bisanzio acquistato (1635) highlight two heroic and virtuous women warriors who differ from Narni’s and Carrara’s bizarre heroines.

Anne Debrosse, Université Paris IV-Sorbonne
When Facts Meet Fiction: Misogamy for Real
In the sixteenth and seventeenth centuries, some women writers stood against marriage. Our purpose is to show that they sometimes sought for alternatives, both fictional and real. Married at 28, Moderata Fonte decried marriage in her Merito delle donne (1600). She envisioned a fictional solution to escape this situation: one of her major characters, Corinna, can become a writer precisely because she avoids wedding. In her poems (1579), Madeleine des Roches too complained that women, once married, had to stop writing. As a wife, she experienced a decline in her creativity due to the lack of time and freedom, so that she supported her daughter, Catherine, in her will not to marry. Indeed, she conceived Catherine as her finest work of art. Finally, Madeleine de Scudéry was the perfect instance of this female misogamy, as she chose to ban marriage both from the Grand Cyrus (1653), and from her life.

THE VENETIAN STATO DA MAR I: MAPPING
Organizer and Chair: Diana Gilliland Wright, Independent Scholar
Hilary Haakenson, Rutgers University
Pietro Vesconte and the Topography of the Stato da Mar
This paper argues that Portolan 28 and Portolan 687 — two of the atlases created by Pietro Vesconte in early Trecento Venice and which marked the pivotal introduction of accurate coastal mapping techniques — materialized the conception of the Stato di Mar as both a secular, mercantile network and a divinely favored branch of the Venetian Republic. Vesconte elaborately illuminated the islands of Crete and Negroponte that formed part of the Stato di Mar; Alexandria, which the Venetians sought to conquer during the Trecento; and Rhodes and Odessa, which were pivotal in maintaining the Venetian maritime authority. On Portolan 28, Vesconte added figural illuminations that reflect the Venetian furta sacra of relics, the foreign origin of which is alluded to through the Byzantinizing style, placement, and selection of figures specifically linked to the cities they frame. Thus, Vesconte’s portolan charts express the Trecento Venetian desire to expand and protect the Republic’s maritime strongholds.
Karen-edis Barzman, SUNY, Binghamton University

Mapping Dalmatia: Cartography and the Management of the Venetian Stato da Mar

This paper focuses on hand-drawn maps sent to Venice in dispatches written by Venetian administrators stationed in Dalmatia. Ranging from the late fifteenth through seventeenth centuries, these works have not yet been the object of systematic analysis. Their topographical details and mapping strategies draw on various practices, including those emerging in landscape painting and those developing as part of the cartographic management of Venetian territories before surveyed borders, associated with official treaties, were fixed on printed maps. Some are anonymous while others are signed by engineers sent to the territories to assess and rebuild provincial towns, fortresses, and infrastructure, all of which were rendered in an increasingly codified language of signs and symbols. The paper addresses the earliest of these maps (late fifteenth century) at its production and its instrumental use in recording the limits of Venetian and Turkish rule, which were almost constantly under negotiation in this period.

Pierre A. MacKay, University of Washington

Redrawing Negropont

A map of Negropont produced by Camoccio in the 1570s is obviously derived from a Venetian official document of the fifteenth century and shows the city as it was by the time Venice gained complete control of both the city and the island. This control was achieved incrementally and one of the principal steps was an earlier wall that excluded the original Veronese overlords from the western half of the city and the entire waterfront. Although nothing remains of this wall, it can be traced through Venetian government documents, through treaties, through historic maps, including the Camoccio map and in the city plan of modern Halkida. It provides an example of archaeology without artifacts, and lets us restore some sense of the historic city, whose extensive remains were eradicated by real estate interests at the start of the previous century.

Renaissance Philosophy and Historiography

Sponsor: Society for Medieval and Renaissance Philosophy (SMRP)
Organizer: Donald F. Duclow, Gwynedd-Mercy College
Chair: Thomas Leinkauf, Westfälische Wilhelms

Lodi Nauta, University of Groningen

Anti-Essentialism and the Rhetoricization of Knowledge: Mario Nizolio’s Humanist Attack on Universals

Well known for his Ciceronianism as well as for his crass nominalism and virulent attack on universals, the humanist Mario Nizolio (1488–1567) is often considered to be a forerunner of early modern philosophy. But although his name duly features in general accounts of Renaissance humanism and philosophy, his work, edited by Leibniz in 1670, has hardly been the subject of a philosophically sensitive analysis. This paper examines Nizolio’s attempt to reform scholastic philosophy, paying particular attention to the way in which he de-ontologized the scholastic categories and predicables (genus, species, etc.) and replaced philosophical abstraction by the rhetorical concept of synecdoche. His views on science, proof, argumentation, and rhetoric are discussed, as well as the humanist inspiration from which they issue. We will then be able to evaluate the strength and limitations of Nizolio’s program in the wider tradition of early modern philosophy.

Helen Hattab, University of Houston

Zabarella’s Influence on Hobbes via Protestant Theories of Method

Since John Herman Randall’s seminal article, there has been much discussion of Jacopo Zabarella’s version of the regressus and its potential influence on scientific methods developed by early modern natural philosophers, most notably, Galileo.
Galilei, Thomas Hobbes, and René Descartes. Unfortunately, the results have not been encouraging as fundamental differences between early modern scientific methods and the Zabarellian regressus revealed themselves. In this paper I propose that, instead, we pay more attention to other aspects of Zabarella’s De Methodis and its immediate reception by subsequent logicians who wrote on method. To illustrate the fruitfulness of such further forays into Renaissance methods, I discuss a particular problem Zabarella raised regarding the order of Euclid’s Elements and show that the way it was taken up by Protestant logicians serves to explain key elements of Hobbes’s method for attaining scientia simpliciter.

Víctor Zorrilla, Centro Panamericano de Humanidades

Medieval and Renaissance Influence in Two Sixteenth-Century Spanish Historians

In his Historia natural y moral de las Indias (1590), the Spanish Jesuit José de Acosta (1540–1600) undertakes a historical and anthropological study of ancient Amerindian civilizations, including — but not limited to — their religious aspects. In so doing, he sought to paint a picture of Amerindian culture before (or conceptually autonomous from) Spanish rule. A similar approach was taken three decades earlier by Bartolomé de las Casas (1484–1566) in his Apologética historia sumaria (1557) to prove the readiness of American Indians — at least in regards to their natural disposition — to receive the Christian faith. More influenced by Renaissance thought and with a more modern scientific mindset, however, Acosta seems less prone than Las Casas to make an overall positive assessment of pre-Hispanic American cultures. I discuss the differing conceptual foundations of Las Casas’s and Acosta’s anthropological work and the underlying missionary zeal that ultimately determines their profound pro-Indian attitude.

MILTON I

Grand Hyatt
Constitution Level,
Washington Board Room

Chair: Tobias Gregory, Catholic University of America

Regina Schwartz, Northwestern University

Milton’s Areopagitica, Truth, and the Liberal Tradition

In Areopagitica, Milton is at pains to demonstrate that the search for truth is most effective when unconstrained, that a free society should not impose constraints on intellectual liberty. The prior licensing of books causes “the discouragement of all learning, and the stop of Truth, not only by disexercising and blunting our abilities in what we know already, but by hindring and cropping the discovery that might bee yet further made both in religious and civill Wisdome.” The tract is marked by spell-binding metaphors for Truth, but we can discern, even in these grand metaphors, those commitments to this truth-seeking process that I have outlined as the presuppositions that ground free speech in an open society: the process of truth seeking as cooperative, as ongoing and as requiring contention, debate, and testing from opposing positions.

Daniel Allen Shore, Georgetown University

Samson Agonistes as Threat

Recent contextualist criticism has argued that John Milton addressed Samson Agonistes to fellow Dissenters and Republicans, counseling them to bide their time, remain hopeful, and lay hold of occasions for political resistance. I propose that we should also read the poem as a threat of violence addressed to Royalist readers — those “Lords, ladies, captains, councillors, or priests” (1653) who, in the political allegory of the poem, end in “heaps of slaughter” (1530) — in order to provoke fear for political aims. Reading the poem as a threat, I argue, breaks the current deadlock between traditional and revisionist readings and offers new interpretations of the tragedy’s best-known difficulties: Samson’s “rousing motions,” the problem of the missing middle, the significance of the passions, and the relation between Samson Agonistes and Paradise Regained in the 1671 volume.
Joseph S. Wallace, University of North Carolina at Chapel Hill

The Pagan Spaces of Milton's Nativity Ode

In John Milton's “Nativity Ode” (1629), the empty temples and shrines of the pagan gods indicate the beginning of the long process by which pagan culture and religion were incorporated, modified, or rejected by developing Christian polities. In this paper I argue that Milton structured the “Nativity Ode” around this chronological lacuna, occupied in reality by the contentious centuries of the early church. Milton's contemporaries were increasingly fascinated by this period of history; early modern biblical scholarship and commentary often highlighted the complex ways in which the two religions fought over the same spaces and rituals. Indeed, the “Nativity Ode” evokes the moment when pagan temples became Christian to suggest that institutional Christianity must always maintain an ambivalent relationship with its physical places of worship, an ambivalence that was certainly evident in England between 1629 and 1645. Milton’s ode merges this religious ambivalence with contemporary scholarly constructions of late paganism.

30118

RENAISSANCE IDEAS OF
ANTIQUITY: AD FONTES

Grand Hyatt
Constitution Level,
Potomac

Organizers: Maarten H. K. Jansen, Universiteit Leiden; Han Lamers, Leiden University

Chair: Jeroen De Keyser, Katholieke Universiteit Leuven

Frederic N. Clark, Princeton University

Antiquities in Antiquity: Ad fontes, nuda nomina, and Early Modern Visions of Transmission

Traditional narratives of the Renaissance “discovery” of Greco-Roman antiquity detail the recovery of an avowedly singular past — a bounded world revivified through renovatio and defined by an ever-narrowing literary canon. However, many early modern classical scholars encountered antiquity as anything but monolithic: rather, they uncovered multiple antiquities defined by dialogue with one another. Drawing upon manuscripts, annotated books and adversaria, this paper explores how late Renaissance scholars like Isaac Casaubon, Bonaventura Vulcanius, Pierre Pithou, and Joseph Scaliger excavated the hitherto-maligned corpus of late antique Latinity, searching for fragments of earlier and otherwise-lost texts both classical and archaic. Recovering texts which, in Vulcanius’s words, were previously but nuda nomina, or “naked names,” they helped give flesh to numerous pasts already valorized as “ancient” in antiquity itself. Although often overlooked, their resultant understandings of textual transmission proved vital to theorizations of antiquitas, exercising important influence upon the developing science of historical periodization.

Maarten H. K. Jansen, Universiteit Leiden

The Appropriation of Antiquity in Early Modern Commentaries on Virgil's Aeneid

In their commentaries on the works of the great classical authors, early modern scholars concern themselves intimately with the legacy of antiquity. This paper will investigate what views of antiquity underlie the Neo-Latin commentaries on Virgil’s Aeneid by Cristoforo Landino (1487/8), Jacobus Pontanus (1599), and Thomas Farnaby (1634). A study of the manner in which antiquity is present in the lemmas of these three distinctly different commentaries, brings to the fore in what ways the ancient world was appropriated by these scholars and to what extent this was dependent on the context in which the commentary was thought to function. Moreover, the role of the longstanding and almost continuous tradition of writing commentaries on the works of Virgil will be considered with respect to the conceptualization of antiquity in these three works.
Mapping Greek Antiquity: Nikolaus Gerbel’s Commentary to Sophianos’s Map of tota Graecia

Modern geographical accounts of the ancient world reflect how modern scholars understand antiquity. This prompts the question what early modern approaches to the geography of the ancient world can tell us about the underlying ideas of antiquity in the Renaissance. Taking ancient Greece as an example, this paper explores how the German humanist Nikolaus Gerbel interpreted the influential map of “all of Greece” (tota Graecia) produced by the Cretan scholar Nikolaos Sophianos. On the basis of his preface to the 1545 edition of the map, and his commentary following five years later, it examines the assumptions and concerns guiding the Lutheran humanist’s response to this cartographical image of Greece. Besides, this paper relates Gerbel’s idea of the ancient Greek world, as it appears from his commentaries, to the changing perceptions of Greek antiquity in Lutheran historical consciousness.

From “Italiae felicitas” to “inclinatio imperii”: Bruni, Biondo, and Modrus on the End of Antiquity

The paper will investigate the ways in which three humanists of the Quattrocento sought to describe the end of antiquity in their historiographical works. In a comparative fashion it will analyze the rhetorical construction of selected episodes in Leonardo Bruni’s Historiae Florentini populi and De bello Italico, Flavio Biondo’s Ab inclinatione Romanorum imperii, and Nicholas of Modrus’s De bellis Gothorum. While the first two humanists hardly require an introduction, Nicholas of Modrus was a Croatian bishop who enjoyed a rich diplomatic career in the papal service. The paper will focus on the organization of the said narratives, style of their historiographical expositions, and motifs used towards defining the transition from antiquity to the Middle Ages. Such an approach will not only lead towards delineating the image of Antiquity in the classicizing culture of Renaissance humanism, but also highlight its rich rhetorical potential applicable to different needs and contexts.

Measuring Up: Weights and Measures in Trecento and Quattrocento Italy

It is well known that the governments of Trecento and Quattrocento Italy, like regimes everywhere, zealously guarded their right to establish weights and measures. Officially set weights and measures were an unmistakable sign of public authority. Yet the notion of proper measure extended far beyond the marketplace; and the instruments of measure, including balances and measuring sticks, took on meaning as symbols of proper or improper living and of divine judgment. The ubiquity of instruments of measure in Trecento and Quattrocento art, in the writings of theologians and the sermons of preachers, suggests just how thoroughly the values of the Christian church permeated the marketplace and vice versa. Simultaneously, the emphasis on the idea of proper measure reaffirmed the classical value of moderation in all things.

Economics in Dante’s Paradise

Dante’s poetic genius utilized many economic images to accomplish the artistic and spiritual purposes of his poem. The purpose of this paper is to explore economics in paradise itself. The economics of the everlasting seems impossible, but at least we have Dante’s own choices about heaven, and the choices his characters made about
whether or not to speak and what to say. Hence we can learn something about Dante's psychology of choice, and wherever there is systematic thought about choice we can find some economics. Since the saved had no more choices to make about anything else (except speaking), they needed no markets or money to facilitate exchanges there. If there is a currency of heaven it is either mathematics or light or love, and whenever these things matter we can also learn something about paradisaical economics.

Lauren A. Jacobi, *New York University*

Florence’s Mercato Nuovo: Spaces of Monetary Exchange and the Body of the Banker

While Florence’s medieval and early modern monetary history has received intense scrutiny particularly in the scholarship of the last few generations of economic historians, a spatial analysis of banking and the places used for banking remain understudied. Many of the city’s local banks concentrated around the Mercato Nuovo. The central concerns of this paper are twofold: first, to understand what motivated the spatial organization of banking around Mercato Nuovo’s piazza and its loggia, and second, to consider how regulatory norms affected spaces used by bankers who practiced their trade in this area of the city. The first problem is considered through an analysis that locates banks within the city’s system of trade and discusses their geographic links to Mercato Nuovo. The second issue draws on Trecento guild statutes of the Arte del Cambio to examine how spaces used for banking — and more specifically the banker himself — were controlled.

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DIPLOMACY, SECRECY, AND ESPIONAGE IN EARLY MODERN FRANCE (1560–1630): A MULTIDISCIPLINARY APPROACH

Organizers: Ingrid A. R. De Smet, *University of Warwick*; Penny Roberts, *University of Warwick*

Chair: Mack P. Holt, *George Mason University*

Penny Roberts, *University of Warwick*

The Cheese and the Words: Clandestine Confessional Exchange in Sixteenth-Century France

In May 1570, an interrogation was held at the château of Dieppe led by Michel Vialar, president of the parlement at Rouen, of Jehan Thivignat of Dauphiné, “porteur de mercerie,” aged about 30. He had been caught smuggling letters under cheeses to England, specifically to London, to the house of a minister. This paper seeks to unravel the various strands that surround this case: the role of confessional intermediaries between coreligionists in France and abroad and the art of conveying secret correspondence. It will also explore a number of questions that arise from this incident. How unusual was this case? How had Thivignat acquired this role? What was the outcome of the case and what did it uncover about a clandestine world?

Ingrid A. R. De Smet, *University of Warwick*

Secrecy and Clandestinity in the Writings of Jacques Auguste de Thou

As a political agent, poet, and historian, Jacques Auguste de Thou (1553–1617) offers multiple and complex perspectives on the politics and culture of the turbulent period of the French Wars of Religion and their aftermath. Taking into account contemporary notions of secrecy and confidentiality and testing the author's rhetoric, the present study intends to examine the notion of secrecy in a selection of de Thou’s writings, most notably extracts from his voluminous *History* of his own time and his *Vita*: to what extent are spies and secret negotiations portrayed in a negative or positive light? What was de Thou’s attitude towards secrecy as a political agent and as an observer?
Harold J. Cook, Brown University

Descartes the Spy: “Intelligence” and Philosophy

Descartes seems to be one of the best known, even one of the best documented, savants of the early seventeenth century, and yet we know very little about his personal life, particularly during the years 1619 to 1629, which coincided with the outbreak and early years of the Thirty Years’ War. Anthony Grayling has speculated that Descartes was a “spy” working for the Jesuits, and Richard Watson comes close to the same conclusion. A review of the evidence suggests that Descartes might well have been an intelligencer, although working not for the Jesuits but for Richelieu against Hapsburg interests. Certainly other contemporary “philosophers” are well documented as intelligence gatherers, while François Viète developed an “infallible rule” for decrypting Spanish codes. Such speculations also suggest that the analogies between codebreaking, information-gathering, and the study of nature that can be found in the writings of Bacon, Boyle, Leibniz, and Descartes himself are worth further investigation.

30121
Grand Hyatt
Constitution Level,
Bulfinch

LATIN AND VERNACULAR IN THE
ITALIAN RENAISSANCE: USE,
CONTEXT, AND INTERACTIONS I

Organizers: Eva Del Soldato, Scuola Normale Superiore di Pisa; Andrea Rizzi, The University of Melbourne
Chair: Christopher Celenza, The Johns Hopkins University

Eva Del Soldato, Scuola Normale Superiore di Pisa

Francesco Cattani da Diacceto and the Problem of Vernacular Philosophy

Francesco Cattani da Diacceto is a surprisingly understudied personality, despite the lasting impact of his teaching in Florence between the end of the fifteenth and the beginning of the sixteenth century. A student of Ficino and Arduini, Cattani perfectly mastered both Platonism and Aristotelianism, and was among the main protagonists of the meetings in the Orti Oricellari. The aim of this paper is not only to outline Cattani’s own philosophical ideas, but in particular to investigate his influence on other thinkers such as Antonio Brucioli. As this paper will suggest, there is a connection between Brucioli’s later vernacular translation of Aristotle and the endorsement of philosophy in the volgare offered by Cattani.

Elizabeth Walker Mellyn, University of New Hampshire

The Vernacular Soul: Italian Translations of Practical Medicine

Recent scholarship has explored cultural, social, and philological aspects of the translation of medical texts from Latin into various European vernaculars, including Italian, Catalan, Castilian, French, English, German, and Dutch. Despite excellent work done by Italian scholars like Chiara Crisciani on Michele Savonarola, the world of vernacular medical books in fifteenth- and sixteenth-century Italy still remains one of the frontiers of the history of medicine. Building on Crisciani’s work, this paper contributes to our understanding of vernacular translations of medical texts and their use in Renaissance Italy. In particular, it examines the fifteenth-century translations of Arnold of Villanova and Ugo Benzi’s treatises on the accidents or passions of the soul and explores the ways in which translators adapted theoretical or technical content to suit a non-Latinate audience.

Andrea Rizzi, The University of Melbourne

Latin Humanism volgarizzato

Leonardo Bruni’s Latin translations were vernacularized copiously in the course of the fifteenth century. This is a strong indication that Latin humanism had an audience beyond the narrow milieu of leaders and scholars. However, little is known about who actually made Latin humanism available to the non-Latinate readership and how this process was carried out in the Italian peninsula. Following from Hankins’s
recent suggestion that humanism was not an elitist intellectual expression, this paper investigates the mechanisms and practices that filled the Latin humanists’ ambitions to be accessible to the lower middle classes and to bridge the gender divide. By looking at three case-studies (Pier Candido Decembrio, Ghinazzone da Siena, and Piero Parenti) this paper will discuss some of the ways in which Quattrocento Latin humanism translated itself into the vernacular and effectively catered to a diverse audience.

MEDICI GARDENS: HISTORY, DESIGN, FUNCTION

30122
Grand Hyatt
Constitution Level,
Renwick

Sponsor: Medici Archive Project, Inc. (MAP)
Organizer: Elena Brizio, The Medici Archive Project
Chair: Marina Della Putta Johnston, University of Pennsylvania
Anatole Tchikine, University of Dublin, Trinity College
Gardens of Mistaken Identity: The Giardino delle Stalle in Florence and the Giardino dell’Arsenale in Pisa

Despite the growing volume of new material, the historiography of Italian gardens continues to depend on traditional chronological and conceptual schemes. This is particularly true with regard to the Giardino delle Stalle in Florence and the Giardino dell’Arsenale in Pisa, generally viewed as the earliest botanical gardens in Medici Tuscany. Although sustained by the authority of Giovanni Targioni Tozzetti (1744) and Giovanni Calvi (1777), this interpretation can no longer be accepted in the light of archival evidence. This paper, based on a series of unpublished documents from the Medici granducal archive, offers a new perspective on the history of these gardens, defining their chronology and questioning the fundamental assumptions regarding their nature and purpose.

Raffaella Fabiani Giannetto, University of Pennsylvania
From Hortus Botanicus to Hortus Medicus: The Afterlife of the Medici Garden at Careggi

In the history of the Medici Villa at Careggi, a small number of primary sources occupy an exemplary status in traditional discourse. Among these sources a description in verse written by the humanist Alessandro Braccesi is usually considered as evidence for the existence of an early botanical garden supposedly instituted at Careggi by Lorenzo de’ Medici. With regard to the garden’s layout, some scholars speculate on its possible derivation from the theories put forth by the philosopher Marsilio Ficino. By placing Braccesi’s poem in its historical and literary context, and by presenting a close reading of Ficino’s De vita libri tres, which he composed at Careggi, this paper will offer a more complex understanding of the Medici villa on the outskirts of Florence and explore the significance the garden and its plants held in early Renaissance culture.

Sheila Carol Barker, American University of Rome
Flowers of Health: Medicine and Floriculture at the Medici Court

This paper reviews the medicinal uses of flowering plants at the Medici court in the sixteenth and seventeenth centuries on the basis of apothecary account books, books of secrets, medical treatises, epistolary evidence, and visual culture. First it will consider the documented use of flowers as medicinal simples in the Medici pharmacy. Then it will describe the Medici court’s usage of gardens as places for convalescence in light of medical theories that held the pleasure derived from beauty to be of benefit to the spirits. Finally, it will be suggested that the display of painted images of flowers at the Medici court, particularly in wintertime, may have functioned as a surrogate for real flowers and the sound delight they provided for delicate constitutions.
Carmel Cassar, University of Malta

The Jews of Malta and Catholic Policy in the Sixteenth and Seventeenth Centuries

In early modern times Malta served as a place of transition between Christendom and the Muslim world. It was a Catholic frontier society under the crusading Knights of St. John. The Jews that lived in Malta at the time were few in number and, like the much larger community of Muslims, they were mostly captured slaves. Jews, in particular, were closely watched by the Malta Inquisition Tribunal which made great efforts to clarify the boundaries between Christianity, Islam, and Judaism since clear boundaries made the identification of transgressors easier. A standard feature that emerges from the Inquisition records is the large-scale hostility of Christians towards the Jews. As a result Jews were open to unjust charges of corrupting, insulting, or otherwise threatening the progress of the Catholic faith. This meant that Jews were often investigated and, at times, prosecuted by the Holy Office.

George Cassar, University of Malta

Wartime Violence and the Common People: The Case of the Great Siege of Malta of 1565

War is arguably the most extreme scenario for the exertion of violence. All warring parties suffer but those who suffer most are usually the common folk. The paper takes as a case study one of the epic Mediterranean battles in the ongoing Christian-Muslim conflict of the early modern age. The Great Siege of Malta of 1565, though micro in scale, was macro in its significance. This fierce clash left its destructive mark not only on the warring adversaries but the more so on the Maltese inhabitants who found themselves immersed in a war of which they were forced to endure the hardships, participate in the ongoing combat, and face the daily extreme psychological pressure and physical cruelty which is generally meted out to the defenseless and the most vulnerable in the war zone. No brutality was spared and extreme violence was a daily occurrence.

Catherine M. Soussloff, University of British Columbia, Canada

Theory for Art in the Historiography of Early Modern Art

This paper takes up the question of whether the past can inform the present by arguing that only theory can provide us with ways of responding to it. In so doing, I will investigate some of the ways that art history in particular has employed contemporary theory in the field of Renaissance art. This paper will contest the assertion that art historians of the early modern period have privileged history, or social history, over theory, by investigating the historiography of approaches to the field by French historians of culture and art, where art has been theorized as philosophical thinking, and where the concept of history has been subjected to rigorous theoretical analyses. Conclusions regarding the influence and significance of French art history upon the study of the field of Renaissance art in our time will be drawn.
Anita Traninger, Freie Universität Berlin
The Death of the Author as a Key to Understanding Renaissance Argumentative Genres
Foucault’s notion of the death of the author has resulted in the widespread practice in literary studies of attributing statements within a literary text not to the real-life author but to a narrator who is at the same time conceived as a textual figment. In my paper I will argue that a disjunction of author and textual persona was already prevalent in Renaissance theoretical discourse, and in particular in the context of the reinvention of declamation as a textual (as opposed to oral) genre. I will argue that traditional notions of auctorial intention have not been apt to grasp the nature of a whole body of texts that include the Praise of Folly and Agrippa’s discourse on the vanity of the arts and sciences.

Javier Berzal de Dios, The Ohio State University
Deleuze’s Renaissance: Between Striation and Anomaly
This presentation studies the relationship between Gilles Deleuze and the Renaissance. Deleuze’s work seems to prioritize the importance of medieval and Baroque art over the Italian Renaissance, which often appears as a foil to these eras. This is especially palpable in A Thousand Plateaus, where Renaissance linear perspective is categorized as a striated and hierarchical mode of representation, and where Giotto’s St. Francis appears connected to a “crucified Christ-turned-kite-machine” that creates a system of power via a multiplication of someness. Yet, in order to understand the relationship between Deleuze’s thought and the Renaissance, we must not overestimate Deleuze’s hostility, as the seemingly adversarial relationship between smooth and striated spaces needs nuanced reconsidering.

VEIL AND VEILING IN EARLY MODERN EUROPE I: REVISITING THE CONVENTION OF WOMEN’S VEILING
Organizer: Chia-hua Yeh, National Yang-Ming University, Taiwan
Chair: Francesca Canadé Sautman, CUNY, Hunter College & Graduate Center
Ashley Denham Busse, The George Washington University
The Limits of the Visible: Veils in Renaissance Portraiture
This paper will explore the depiction of veils in early modern paintings, specifically those of Queen Elizabeth I and other women, in order to understand the significance of the veil in the performance of chastity and modesty. Such an endeavor is complicated by the fact that many veils in reality were transparent or were worn around the head and not over the face (such as the one worn by Elizabeth I in the famous Rainbow Portrait) and thus concealed nothing. How are we meant to read these veils? How and when does the veil’s status as item of concealment frustrate the viewer’s desire to see a face or body in visual art? How does the artistic portrayal of veils undermine these coverings’ ostensible purpose, which is to prevent visual penetration? Likewise, how do the visual arts grapple with the representation of the hidden or forbidden, with what cannot be seen?

Mary Kovel, University of Arizona
Long Hair, and a Vaile is All One: The Anxiety Over Identity in Early Modern England
Traditionally, English women wore a white veil when they were churched, the religious ceremony that reintegrated women into the community after they had given birth. Although they retained the ritual, Puritans argued that women no longer needed to don a manmade covering because it symbolized the superfluous and superstitious practices of the Catholic Church. Instead, they proposed that women’s hair was their natural veil, and it signified their moral duty to subject themselves to a higher power. The discourse of veiling therefore shifted to include the length of women’s hair; specifically the modish style of wearing it short was
attacked as subverting male authority. However, the discourse also addressed the length of men's hair and the popular fashion of wearing it long. Considering the impact of reformed theology and the anxiety over gender identity and social order, this paper will consider the complexities of the changing discourse in early modern England.

Isabella Campagnol, *Rubelli Textile Collection and Archives*
Revealing Veils: Women and the Use of Headcoverings in Early Modern Venice
Veiled women are a constant presence in the story of the Venetian republic: young women, nuns, widows and prostitutes, noblewomen and servants, for every social category there was a specific type of veil that was supposed to identify the women in question. Unsurprisingly, the veils blurred, instead of clarifying, the social distinctions: the black veil of a widow was often used as a disguise for the most audacious courtesans, while the sheer black silk of the nuns’ veils highlighted, rather than hide, their faces and décolletages. This paper will examine these different types of veils and their roles in Venetian society from the fifteenth to the late seventeenth centuries, with a special focus on new archival evidence regarding the use, or rather misuse, of veils in Venetian convents.

John Adrian, *University of Virginia, Wise*
Performances of Power: Bristol, Queen Elizabeth, and the Entertainments of 1574
Elizabethan progresses are generally treated as occasions of royal performance. But they were also performative occasions for the cities and towns that were visited by Elizabeth and her retinue. This paper will examine the entertainments created for the queen's 1574 visit to Bristol. Although Bristol was the realm's third largest city, its charters were recent (1542) and its city corporation had endured repeated challenges to its authority; the bishops of Bristol, the surrounding landed gentry, the Council of the Marches, and the Court of Admirality, had all impinged on the corporation’s jurisdiction — usually under the pretense of stabilizing this potentially volatile region. These recent challenges helped determine the form and content of Bristol’s 1574 pageants. Though ostensibly to entertain the queen, the city officials created distinctively martial pageants in order to highlight the military prowess of Bristol’s citizen militia and to underscore the city’s ability to prevent rebellion in the west.

Christopher Crosbie, *North Carolina State University*
Shakespeare and the Sword of Lath: The Longleat Manuscript Reconsidered
The Longleat Manuscript, the earliest known illustration of a Shakespearean play, contains three main components: a passage from the beginning of *Titus Andronicus* where Tamora pleads for her son’s life, lines from Aaron’s final confession, and a hand-drawn image that, apparently, corresponds with neither passage fully. Amid other mysteries, the central interpretative question has always focused on the image of Aaron, its curious relation to the text below. Why does the illustrator give the captive a sword? Why append a monologue to a scene where Aaron remains silent? Building on the long-recognized connection between Aaron and the medieval Vice, this paper argues for an emblematic reading of Longleat, revealing its indebtedness to the “sword of lath,” a stage property designed to represent evil figuratively. In doing so, this paper reevaluates the reigning compositional theory for reading the manuscript and invites new inquiry into the visual representation of evil circa 1590.
Steven W. May, University of Sheffield

“Placebo”: A Protestant Verse Libel Modeled on Skelton’s Phyllyp Sparowe

John Skelton’s droll, mildly satiric “Phyllyp Sparowe” is structured as a parody of the Catholic vesper service for the dead. Skelton’s very popular poem saw at least six editions between 1545 and the accession of Queen Elizabeth in 1558. Late in that year, an anonymous poet used Skelton’s parodic form to launch a scathing attack on the Catholic Marian regime. The unique text of this libel among the Loseley manuscripts at the Folger Shakespeare Library offers unique insight into the mood of persecuted English Protestants as it became clear that Mary was terminally ill and that her successor, Elizabeth, would replace her Catholic episcopacy with a Protestant state church. This parody of a parody offers a witty, gloating, insider’s view of the anxiety and distress felt by Mary’s bishops and chief officers of state as they anticipated imminent regime change.

John Pitcher, Oxford University, St. John’s College

Armida’s Siren: Homer, Tasso, and the Poets Spenser and Daniel

In Homer, the Sirens know everything. In the Renaissance, they morphed (with Circe) into one figure, the queen of the bordello who looks, in her suitors’ befuddled eyes, like the queen of heaven. But not all of their transformations went this way. Sometimes the Siren queen simply offered the voyager or the soldier a long, long sleep and a rest, and reminded him of the virtues of the contemplative life. Just occasionally the Siren was turned into something more unusual. In England in 1605, the poet Samuel Daniel gave her a role for which there were few if any precedents. Daniel made her speak rather than sing, and he made her debate with Ulysses about the value of work and war. This paper will show how Daniel read Homer, Tasso, and Spenser against the grain, reinventing the Siren from within the different interpretive traditions in poetry, exegesis and art.

Giovanni Zanovello, Indiana University

A Strange (but Emblematic) Musical Codex

The Paduan MS Modena, Biblioteca Estense, Alpha F.9.9 is a mysterious object. Its most surprising aspect is the rich layout, highly unusual for a collection of frottola on strambotto texts. Strambotto was a popular poetic genre, but held no special standing in the musical and literary hierarchies. Further, the codex is deliberately mysterious. Study of the complex introductory section has hitherto only revealed that it was the gift of a Magister Ioannes to a student called Franciscus de Fa[?], and that its date — hidden behind a combination of Latin, Hebrew, and Greek calendars — is 1496. We thus need to find the solution to an enigma that was meant as such (at least in part) from the outset. To this end, I will examine the introductory texts and the poetry set to music, together with the uses connected with the ceremonial of gift-giving in late fifteenth-century humanistic circles.

Giovanni Zanovello, Indiana University

Frottola, Recreation, and Prestige in the MS Modena, Biblioteca Estense, Alpha F.9.9

MS Modena, Biblioteca Estense, Alpha F.9.9 is by far the most lavish collection produced in the short-lived history of musical frottola. In its pages, unassuming four-voice settings are preceded by citations from Pliny and Isidore and surrounded by dazzling illuminations of birds, fruits, and plants. If splendor is never amiss in gifts, one must wonder what the relationship was among the components of this intriguing artifact. In my paper I will examine the musical repertory and style
in conjunction with the other features of the source. As I propose, *frottola* based on *strambotti* enabled fifteenth-century Italian aristocrats to perform humanistic gestures associated with ancient music. The repertory was also perfectly congruous with the poetic and decorative choices made for the manuscript. More generally, the examination of this peculiar source will help shed new light on *frottola* as a genre, its uses, and its implied cultural associations.

Silvia Fumian, *Università degli Studi di Padova*

“Everything Is Illuminated”: Image and Decoration in the MS Modena, Biblioteca Estense, Alpha F.9.9

The musical MS Alpha.F.9.9 at the Biblioteca Estense in Modena is known to musicologists for the richness of its collections of *frottola* and *strambotti*. Created in Padova in 1496 by a Magister Johannes as a gift for his student Franciscus de Fal[?], the codex is uniquely characterized by an extremely sophisticated appearance. This extraordinary display involves the graphic layout, the decoration, and the illumination accompanying not only text and music, but also the initial dedicatory paratexts. (Particularly remarkable elements include the presence of purple folia, use of polychrome inks, and numerous botanical and ornithological illustrations.) In my paper I will analyze the illuminations and layout of the codex to demonstrate that they are the product of choices deeply rooted in Paduan cultural milieux. Such choices, however, were not conventional for the times or the typology of the manuscript, which was thus the result of a deliberate cultural choice.

**30128**

**Grand Hyatt**

**First Floor, Suite 110**

**MEDIEVAL TO EARLY MODERN**

**RELIGIOUS EDUCATION, AGENCY, AND GENDER**

*Sponsor:* International Medieval Sermon Studies Society

*Organizers:* Carol C. Baxter, *Equality Authority*; George Ferzoco, *University of Bristol*; Catherine Alice Lawless, *University of Limerick*

*Chair:* Clare Carroll, *CUNY, Queens College*

*Respondents:* Carolyn Anne Muessig, *University of Bristol*; George Ferzoco, *University of Bristol*

Catherine Alice Lawless, *University of Limerick*

*Bread and Roses: The Image of Elizabeth of Hungary as Agent of Female Religious Practice*

This paper will explore the cult of Saint Elizabeth of Hungary in late medieval and Renaissance Florence. Promoted by the Angevin family and the Franciscan Order that claimed her, her cult also appealed to penitent women. A penitent widow, Elizabeth’s appearance in imagery with no evident connection to the Franciscan order would suggest that her cult had resonance well beyond the Franciscan Third order. Her cult attracted Dominican interest, with a cult in the Dominican church of S. Maria Novella and the inclusion of her *vita* in the *Vite dei Santi Padri* by the Dominican preacher Fra Domenico Cavalca. The significance of her appearances in both monumental and small-scale painting for the religious attitudes of Florentine women will be examined.

Peter Cherry, *University of Dublin, Trinity College*

*Cutting the Veil: Agency, Relics, and St. Leocadia*

The relics of the fourth-century saint Leocadia had been brought to Toledo in 1587 and instated in the Sagrario of the cathedral. This paper will examine the inscription of the saint in the local calendar and the propagation of her cult as patron saint of Toledo from this time forward, by means of a range of printed records, including sermons, and with particular attention to the devotion of Bernardo de Sandoval y Rojas, Archbishop of Toledo (1599–1618), the patron of Pedro Orrente’s painting of the *Miracle of St. Ildefonso Cutting a Piece of the Veil of Santa Leocadia* in 1617,
Carol C. Baxter, *Equality Authority*

When Men Must Obey a Woman: Defending the Authority of the Abbess of Fontevraud

This paper will explore a polemical controversy in the 1630s and 1640s about the abbess of Fontevraud's authority, arising from a challenge to her jurisdiction, since the Middle Ages, over monks as well as nuns. It will trace how the narrative strategies used in polemics and sermons to defend the abbess's rights reverse traditional arguments, situating obedience as a duty owed to one's mother and disobedience as a challenge to natural law. The pamphlets and sermons highlight biblical examples of female sovereignty to refute the argument that female authority is a novelty and present examples of female charity and virtue to show how women's achievements can equal those of men. The paper will argue that the Fontevraud controversy shows how an institution's medieval heritage and biblical examples could assist in defending female authority over men.

**EXILE AND NOTED EXILES**

*Grand Hyatt*

*First Floor, Suite 117*

*Chair: Noam Flinker, University of Haifa*

Fabian Persson, *Linnaeus University*

Great Expectations: The Swedish Court in Exile and Exiles at the Swedish Court

In 1598 King Sigismund of Sweden and Poland was overthrown by his Swedish uncle. This resulted in a Swedish court around the new ruler and a Swedish court in exile in Poland. For several decades exiled Swedes continued to profess loyalty to their deposed king, though eventually their children and relatives would return to Sweden. The Swedish court also reflected Sweden's new status as a major power, as exiles would come there to seek assistance. Two major groups of exiles thrived at the Swedish court. The first were Bohemian “exulants” — Protestant noble refugees from Bohemia. The second group was the royalist Scots fleeing from the Civil War of the 1640s. A century later would be added both a Holstein court and a Polish in exile in Stockholm. We can both see the international character of courts and the instability of the seventeenth century reflected in this.

Ann A. Huse, *CUNY, John Jay College of Criminal Justice*

Preface to the Restoration: Davenant, Hobbes, and the Poetics of Exile

The rakes of the seventeenth century, like the slackers of the twenty-first, left a legacy of distinguished but frustrated educators. This talk explores the literary repercussions of an obscure episode involving an eminent thinker: the six months Hobbes spent as math tutor to Prince Charles after he arrived at the Louvre in 1646. At the heart of this episode is the irony that the ascetic philosopher and not the libertine-in-training felt forced to disavow the intimacy implied in the relationship. When Samuel Sorbiere, Hobbes’s French translator and agent, engaged in some overzealous promotion by inscribing an edition of *De Cive* with “Tutor to . . . the Prince of Wales,” the author demanded he delete the title. Yet Hobbes’s bid for royal patronage was renewed in his “Answer to Davenant’s Preface to *Gondibert*” (1650), a piece of literary criticism addressing the crisis of cultural paternity afflicting the Stuart court in exile.

Geert H. Janssen, *Oxford University*

The Legacy of Exile in the Counter-Reformation

Religious conflicts in sixteenth century Europe generated significant numbers of Protestant as well as Catholic refugees. In the Dutch Revolt many Catholic exiles, who had escaped the rebellious Protestant regime, were eventually able to return after the reconquest of the Southern Netherlands by Spanish forces. This paper seeks
to examine the process of reintegration and rehabilitation of Catholic refugees in places such as Antwerp, Brussels, and Ghent. It aims to assess the formative role played by these returning exiles in transforming the Southern Netherlands into a bastion of Tridentine renewal in the later sixteenth century. More specifically, the paper will explore their careers, networks, and writings and demonstrate how the Habsburg administration facilitated their reintegration by systematically appointing former refugees to key political positions. In so doing, it will become clear how the legacy of exile shaped the Tridentine project in this strategically located corner of Europe.

TELLING OBJECTS I

30130
Grand Hyatt
First Floor,
Suite 130

Sponsor: Princeton Renaissance Studies
Organizer: Marina S. Brownlee, Princeton University
Chair: Emily Francomano, Georgetown University

Eli Cohen, Harvard University
The Narrative Emblem in Don Quijote

This paper examines the use of the emblem as a model for narrative structure in Cervantes’s *Don Quijote*. Examining first the conception and dissemination of the theory and practice of emblems in early modern Spain, “Narrative Emblematics” describes the hybrid, tripartite nature of the emblem and the way this aesthetic form works to conceal its constitutive hybridity in order to achieve epistemological unity. *Don Quijote* incorporates the formal structure of the emblem in its narrative unfolding, conjoining in many of its episodes the text of received discursive models with the image of visual objects of empirical experience. In doing so, however, the novel transforms discourse into the image of discourse, producing a self-replicating series of juxtaposed text images and images of text. The result is not the allegorical unity normally associated with emblems, but rather a self-inverting structure that implicitly critiques the possibility of achieving epistemological certainty through narrative.

Noel Blanco Mourelle, Columbia University
Text and Context in Alfonso X’s *Libro de las Siete Partidas*

Between all the ways of reading such a complex text as Alfonso X’s *Siete Partidas*, the most revealing may be the lexicographic creativity of the juridical language, seen in the allusions to writing in the text, especially since writing appears both in a juridical and a non-juridical sense in the legal text. This distinction is the traffic between the central juridical definition and the peripheral non-juridical definition, paradoxically determined by the mutual influence between both definitions. In the end, the importance of the definition(s) of writing is that it is placed into the legal code in order to define the technologies of cultural transmission (manuscripts) and its institutional frame (university). My ultimate thesis is that the legal text has a dialectical relationship with its historical context; the aim of the legal text is to generate new realities and to articulate the rising of a new kind of secular and public intellectual.

Natalia Pérez, Princeton University
Whispered Materiality: Objects and Props in Early Modern Theater

This paper reads Sánchez de Badajoz’s *La Farsa de Ysaac* as a metadramatic play that thematizes the shift from ritual to theater. The play establishes the strained interaction between Isaac’s voice and Rebecca’s ear as the space necessary for the creation of theater; however, the work of props and objects as they are used by Isaac and Rebecca in their attempts to create the necessary conditions for the famous blessing allows for the definitive transition from ritual to theater. In this way, the *Farsa* can be said to take place in the gap between the immaterial voice and its material repercussions.
Empiricism, Matter, and the Contingency of Learning in Jardín de flores curiosas

A sort of premodern encyclopedia, Jardín de flores curiosas leads to a path where many heterodox accounts of the world take place. Nature, supposedly the will of God and the earthly manifestation of the transcendent creator, becomes in fact an autonomous machine in which things enter into an ever-differentiating way of existence due to contingency and the unexplored possibilities of matter. The impossibility of apprehending the world under a systematic approach finds two correspondences in the changing nature of words — which makes of translation a central issue about knowledge — and the need for a reconsideration of the role of past authorities in the advancement of learning about the world. Behind the harmless appearance of a cabinet of curiosities, Antonio de Torquemada has built a device displaying how the world is able to engage into unceasing change and how writing finds a challenge in its apprehending this change.

CUCKOLDS III: LITERARY TOPOI:
COMEDY, GENDER, AND POLITICS

Sponsor: Women and Gender Studies, RSA Discipline Group

Organizers: M. A. Peg Katritzky, The Open University;
Sara F. Matthews-Grieco, Syracuse University

Chair: Lynn Westwater, The George Washington University

Misdirected Desire, Misallocated Wealth: The Ill-Matched Couple Venetian Style

The comic contrast of the ill-matched couple, a well-known theme of Northern art, became popular in Venice by ca. 1510. Paintings and printed comedies that prefigure commedia dell’arte tropes and characters (especially Pantalone) treat male old age and alleged impotence as subjects coupled to inappropriate desire for covetous, non-generative young women (i.e., courtesans), with definite political and social overtones. This paper focuses on two early sources — the anonymous dialect comedy La bulesca (1514) and Giovanni Cariani’s painted Proposition (1515–16) — that pair a wealthy and libidinous older gentleman (the zentil homo venecian) with his beautiful and sexually available love object, the amorosa, an avaricious and vain young woman who might or might not be a prostitute. Such works deploy humor and hyperbole to respond to the increasingly problematic and paradoxical attitude toward luxury and consumption and to tensions between disenfranchised patrician youths and the conservative attitudes of the established Venetian gerontocracy.

Feeling Horny and Wearing Horns, from the Italian Novella to The Merry Wives of Windsor

Staging a spectacular version of “rough music,” the citizens of a small English town theatrically deride the old lecherous knight Falstaff at the end of Shakespeare’s Merry Wives of Windsor. Believing that the play’s title characters are ready to meet him for a tryst, Falstaff wears large deer antlers to this event: these prominent horns ironically signify his imagined “Jove”-like potency and fitness to make cuckolds of his supposed lovers’ husbands, and at the same time expose their wearer’s own folly and sexual inadequacy. Through comparative analysis between this play and its models in the Italian novella and commedia, I aim to clarify how these various representations ridicule claims to dominant virility, and convey early modern men’s fear that being impotent or submissive will subject them to shameful mockery. In the process, male potency gets belittled, and female theatrical potency becomes exalted.
Rosalind Kerr, University of Alberta

Flaminio Scala’s Il finto marito: The Feminizing Pleasures and Pains of Performing Cockoldry

Scala’s legacy of his Il finto marito (1618) offers unique literary-rhetorical evidence of the centrality of the topos of cuckoldry in the commedia dell’arte. Advancing the claims of the professional theater to be the legitimate creators of a new form of Italian urban comedy that truly reflected social realities, it includes the authorial presence of the capocomico Scala as the wily servant Scaramuccia who masterminds the endlessly proliferating cuckoldry narratives until he falls victim to his own machinations and has to transvest and bed with the jealous husband of the play’s title. While the play exposes the obscene lust of the old patriarchs and rewards the young, the cuckolding narrative belongs to this fake husband revealed to be Scaramuccia’s former wife. Scala leaves his spectators a message that cuckoldry comes with a caution that its pleasures may be tinged with emasculating pain and maybe, after all, women are on top.

Richard Danson Brown, The Open University

Lineation and Cuckoldry in the Malbecco-Hellenore Episode of The Faerie Queene

This paper explores Spenser’s manipulation of the early modern discourses of cuckoldry and impotence in the Malbecco-Hellenore episode in The Faerie Queene 3.9–10. The episode typifies Spenser’s mixing of modes: while it’s a Renaissance version of a medieval fabliau, representing the marriage of a “withered” old man and a “louely lasse” (3.9.4–5), it also ironically retells epic narratives like the Trojan War and the mythical founding of Britain. To contextualize its literary politics, this paper will explore its literary antecedents (particularly Chaucer’s “The Merchants Tale”) and its reception in modern criticism. I will suggest that in this episode blurred boundaries proliferate; by focusing on Spenser’s manipulation of poetic form, I will illuminate the ironic exploitation of domestic cuckoldry within epic romance. As such, the paper sheds light both on The Faerie Queene’s aesthetic radicalism, and on Spenser’s amalgam of popular and elite discourses at a crucial moment in his epic.

30132
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First Floor,
Suite 160

LETTERS AND LETTER-WRITING

Chair: Amyrose McCue Gill, Cornell University

Diana Rowlands Bryant, University of Sydney

“De li buone marite d’Italia”: Politics and Affection in the Neapolitan Letters of Eleonora d’Aragona

In May 1477, Eleonora d’Aragona, the wife of Ercole d’Este, Duke of Ferrara, returned to Naples with her two small daughters to attend the marriage of her father, King Ferrante I, to a Spanish princess, leaving behind in Ferrara her husband and their infant heir. During the five months of her visit to Naples, Eleonora wrote a series of autograph letters to Ercole, largely to inform him of Ferrante’s ongoing foreign policy initiatives, but also to express her deep affection for him and her nostalgia for the life they have shared in Ferrara. Using the specific example of Eleonora’s letters to her husband, this paper will explore the growth of affection within the context of a politically contrived dynastic marriage.

Kara Northway, South Central Renaissance Conference

Actors’ Letters

In The Familiar Letter in Early Modern English, Susan Fitzmaurice describes the early modern epistle as “represent[ing] an exchange between actors.” How then did letters written by actual actors intensify the inherent theatricality of the early modern epistolary exchange? My paper explores letters written by players such as Edward Alleyn, Nathan Field, William Bird, Robert Shaw, and Samuel Rowley. Their letters reflect the expected range of early modern letter-writers’ concerns, such as keeping in touch, expressing affection, requesting favors, and asking for money. However,
actors’ letters also highlight the rhetorical expertise and creative talents that actors were known for in their professions. For example, Alleyn helped his apprentice John Pyk write to Alleyn’s wife Joan a humorous letter that included a fiction that Pyk’s message remain a secret from Alleyn. The letters of actors, thus, reveal other “parts” actors played, widening our understanding of actors’ lives.

Elizabeth Louise Bernhardt, Washington University in St. Louis

Genevra Sforza in Her Own Words: Patron and Client Relationships from Her Correspondence

Genevra Sforza (ca. 1440–1507), wife of two consecutive Bentivoglio de facto signori, has been grossly misrepresented for centuries. This paper is part of a critical reexamination of Genevra from the perspective of her personal missives. From surviving correspondence with court rulers in Mantua, Milan, Ferrara and Florence, we see her acting within the framework of a conventional, functional, and loyal consort, as a small-scale client and patroness. Her letters show she played an active role in the promotion of her own family and staff. Always polite and neutral, she helped develop and maintain friendships with important courts by acting upon requests and sending gifts. Her rather simplistic missives, sent to a handful of court figures with whom other members of her family already corresponded, again have nothing to do with the Genevran black legends that, for half a millennium, successfully depicted her as the evil genius who destroyed the Bentivoglio.

**POLITICAL AND PERSONAL RELATIONS IN TASSO’S GERUSALEMME LIBERATA**

Sponsor: Italian Literature, RSA Discipline Group

Organizer: Walter Stephens, Johns Hopkins University

Chair: Bridget Pupillo, The Johns Hopkins University

Janet E. Gomez, Johns Hopkins University

The Uncanny Couple: Erminia and Clorinda

There is an uncanny relationship between Erminia and Clorinda in Tasso’s *Gerusalemme liberata*. They are described as being close enough friends to sleep in the same bed, yet they never engage in direct dialogue and the reader never sees them together. When Clorinda exits the narrative in Canto 12, she leaves behind an unconsummated love-relation with Tancred. A few cantos later, Erminia comes back into the narrative after a long absence, and commandeers the role that Clorinda left unfinished with Tancred. My close readings analyze the uncanny lack of interaction between these two women and seeks to answer the following: What implications does their cryptic relationship have for Tasso’s larger poetic construct? What psychological and social issues are approached and avoided in the description of their relations with Tancred?

Teodoro Katinis, The Johns Hopkins University

“Del comandar sa l’arti”: The Practice of Leadership in Tasso’s Gerusalemme liberata

The paper aims to analyze Tasso’s *Gerusalemme liberata* as a text on the practice of leadership. The focus will be on the crusaders and their chief Goffredo di Buglione, as “members” and “head” of the same body. Luigi Firpo, Sergio Zatti, and David Quint — to mention some of the major Tasso’s scholars — proposed different interpretations of the poem from a political point of view. Following some of their suggestions, I propose to read Tasso’s epic poem as a mise-en-scène of the dramatic relationship between Goffredo and the knights. During the journey many factors challenge Buglione’s ability to rule, such as pagan sorcery, the power of Satan, the temperament and the rhetoric of Argillano. Looking at the alternating fortunes of Goffredo’s leadership, we can discern Tasso’s poem as a political work, an implicit treatise on statecraft.
Pervinca Rista, *Johns Hopkins University*

**Tasso and the Enemy: Reflections of a Modern Conscience**

In *Gerusalemme liberata*, Torquato Tasso portrays the adversary with a complexity not frequently considered in recent interpretation. The author’s multidimensional characterization of the pagan enemy and of opposing Christian forces reveals, through narrative parallel and poetic device, striking correspondences that uncover moral ambiguities at a broader level than Tasso’s own psyche. I explore Tasso’s characterization of the enemy at both architectural and psychological levels, to propose a more comprehensive understanding of the author’s concept of the adversary. The frequent magnanimity of Tasso’s infidel protagonists, and his unabashed accounts of Christian transgression will be examined in light of the broader ideological doubts that loomed in his time. Ultimately, we may find in our author’s retelling of the first crusade the intimation of a markedly global conscience, one that betrays the beginnings of a modern perspective.

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**THEATER AND DRAMA V**

30134

Grand Hyatt

First Floor,

Suite 175

*Chair: Kristin Phillips-Court, University of Wisconsin, Madison*

Aditi Gupta, *Rutgers University*

**Lady Mary Wroth’s Love’s Victory and the Politics of Pastoral**

This paper will reconsider Lady Mary Wroth’s pastoral tragicomedy *Love’s Victory*. The current scholarship for this play is of a biographical bent, attempting to draw correspondences between Wroth’s literary works and her personal biography, mining historical information regarding her life and using it as a lens through which to interpret her works. This paper attempts to relocate Wroth’s play as participating in — and challenging — the briefly but intensely popular genre of pastoral tragicomedy. Furthermore, my aim is to reframe the analysis of *Love’s Victory* from regarding the work a private rehearsal of Wroth’s personal relationships, one more concerned with “homely realities than [with] political concerns” (McLaren, 281) to considering it as representation and critique of court dynamics and how power moves between women in a queen’s court by examining the various alliances between women characters that are central to the play.

Janet L. Smarr, *University of California, San Diego*

**Marie Le Gendre Rewrites Catherine Des Roches**

Marie Le Gendre’s reworking of Catherine’s *Dialogue d’Amour, de Beauté et de Physi* (1578) in her own *Dialogue des chastes amours d’Eros et de Kalisti* (1596) both develops and takes issue with Catherine’s ideas while turning the brief dialogue into what is possibly a five-act play with sung interludes. Le Gendre introduces a theme of “gloire” and additional female characters who create a broader female society, so that where Catherine’s Beauté seeks a solitary “franchise,” for Le Gendre female learning does not need to retreat from the world or from marriage; the wise woman is part of a community of intelligent and interesting female friends, who are raising the next generation of educated girls and teaching them to value their own “gloire.”

Yuki Nakamura, *Kanto-Gakuin University*

**Theatricality of Retribution: Masques in Revenge Plays**

Early modern English revenge plays often reach a climax when vengeance is carried out in a masque. Those spectacular settings allow characters seeking revenge to maintain justice in the public’s eyes and publicize their autonomy through punishing actions. This paper analyzes the nature of publicity and the spectacular quality of the plays-within-a-play in four works. It compares *The Malcontent* and *Antonio’s Revenge* by Jacobean satirist playwright John Marston with *The Spanish Tragedy* by Thomas Kyd and *The Revenger’s Tragedy* by Thomas Middleton. The analysis also explores the early modern idea of public. From the viewpoint of cultural history, some riots and many collective protestor actions such as skimmingtons in early modern society
mimicked prominent theatrical characteristics. They therefore provide hints regarding the mentality inherent in the representations of justice, morality, and liberty in revenge plays. Theatricality used to achieve retribution is a key to exploring these concepts.

Brunoro Zampeschi’s “L’Innamorato” (1565) as a Subversion of Castiglione’s Ficinian Love

In this paper, I examine how Castiglione’s model of the courtier transforms by looking at a little-known love treatise by the Lord of Forlimpopoli, Brunoro Zampeschi’s L’Innamorato (Bologna, 1565). Castiglione’s Cortegiano famously concludes with Pietro Bembo’s long speech on Platonic love, grounding the courtier’s practice of dissimulation (sprezzatura) in a higher end. The courtier’s mystical ascent to love, modeled on Ficino’s account in De amore, allows him to partake in the Platonic erotic-educational model and move his prince toward virtue. While Zampeschi’s treatise is explicitly framed as part of Castiglione’s genre, his interlocutors explicitly rebuke Castiglione’s Platonizing notion of love. By framing the dissimulation of the courtier explicitly in terms of vulgar love, Zampeschi subverts the moral framework of Castiglione’s model and shifts the final focus from concern about the courtier’s prince (grounded in a theory of love) to simple concern about the courtier himself (a praxis of self-interest).

Andrea Baldi, Rutgers University

“Componimento mio anch’essa”: The Court Lady between Castiglione and Guasco

Annibale Guasco’s Discourse to Lady Lavinia, His Daughter (1586) incorporates and revises Castiglione’s seminal precepts, emphasizing the lady-in-waiting’s unique and perilous position at court. On the one hand, since a very early age, her distinctive skills testify to her exceptional qualities and standing, which place her ‘beyond her sex,’ granting her the right to take part in exclusive interactions. In order to be admitted to the princely circle, a young noblewoman not belonging to the highest aristocracy must display talents that overcome the presumed limitations of her gender: she thus becomes a wonder and a spectacle. Her exceptional gifts, however, are somewhat puzzling, and patriarchal culture must find a suitable way to come to terms with the prodigy she embodies. The adolescent lady’s capacities and accomplishments are thus presented as the results of a crafting project devised by a male creator.

Paola Ugolini, SUNY, University at Buffalo

Lorenzo Ducci’s Arte Aulica and the Evolution of the Art of Courtliness in Early Modern Italy

Lorenzo Ducci’s Arte Aulica (1601), one of the Cortegiano’s latest epigones, has usually impressed scholars for its openly career-oriented, often cynical tone, to the point that Sidney Anglo has defined it “Il Cortegiano gone bad.” My paper will analyze the Arte Aulica’s relationship with both Castiglione’s Cortegiano and the popular early modern genre of critiques of courts and courtiers. Specifically, my paper will investigate how the discourse of anti-courtliness informs the development of court manuals in late sixteenth-century Italy. I will show how Castiglione’s followers, Ducci in primis, openly point out the anti-court sentiments that were just hinted at in the Cortegiano, and explore in greater depth the vices of the court expressed by anti-court satires with the intent not to reform the court, but to propose a pragmatic courtly code of conduct that signals the definitive decline of Castiglione’s ideal of the courtier-counselor.
Rosalind L. Smith, *University of Newcastle*

**Early Modern True Crime as Publication Event: Gender, Genre, and Redaction**

This paper explores the intersection between gender, genre, and redaction in early modern true crime writing through Matt Cohen's new methodology of the "publication event," where publication is material, performative, and extends past the first instance of publication to multiple retransmissions. Cohen's emphasis on performance and redaction offers a productive way of rethinking early modern women's participation in the male-dominated genre of true crime. Multiple redactions of scandalous crimes took place over both oral and multimedia modes, each understood through their relationship to simultaneous and past representations in other media. Within true crime, a number of texts within the subgenre of gallows confession were widely circulated as female complaint, in print and oral performances involving both male and female collaborators. This paper explores this material to exemplify how using expanded models of publication and authorship might alter how we conceptualize early modern women's participation in genre.

Patricia J. Pender, *University of Newcastle*

**Agency Beyond Authorship: Katherine Parr's Collaborations**

Katherine Parr is increasingly recognized as a prominent player in Reformation literary culture. Kimberley Coles has established Parr's *Prayers or Meditations* (1545), circulated in over 19,000 copies, as an early modern "bestseller." Remarkably, Parr's *Lamentations of a Sinner* (1547) remained popular under the reigns of Edward, Mary, and Elizabeth. Perhaps even more significant than these individual publication events are Parr's multiple roles — as patron, coordinator, and possible translator — of Erasmus' *Paraphrases Upon the Newe Testament* (1548), which Edward proclaimed mandatory for every English church and Mary later banned, despite her early role in its development. This paper considers Parr's collaboration in the *Paraphrases* as represented by its editor, Nicholas Udall. Udall's paratexts provide us with an unusual insight into the unexpectedly central roles that women could play in early modern textual production — roles that can complicate, in productive ways, our understandings of authorship and agency in the period.

Paul Salzman, *La Trobe University*

**Mary Wroth and Hermaphroditic Circulation**

In this paper I analyze the circulation of the poetic exchange between Mary Wroth and Edward Denny. This began with a vituperative poem by Denny in which he rebukes Wroth for depicting his family in her romance *Urania* (1621). Wroth's equally vituperative poem in reply, which answers Denny's poem line by line, is well known. Less attention has been paid to the way the exchange circulated and was received. I pay particular attention to the appearance of Denny's poem in three manuscript miscellanies (one previously unnoticed), detached from Wroth's reply and accordingly placed within the generally misogynist tradition of such poetry anthologies. I also consider how Wroth's poem counters that tradition, but it had to wait nearly 400 years for such a recontextualization.
Aestheticizing Genealogy in *The Winter's Tale*

This paper considers genealogy as a conceptual category linking Shakespeare’s treatment of gender politics and the hybrid genre of tragicomic romance in *The Winter’s Tale*. Foregrounding genealogy as an aesthetic category, *The Winter’s Tale* calls into question the naturalization of the genealogical impulse in patriarchal discourse. The play has often been read as exemplifying a conservative urge toward reasserting and stabilizing dynastic and specifically patrilinear legacies. However, the highly wrought, self-conscious artifice that mediates the restoration of Sicily’s royal family in *The Winter’s Tale* gestures toward the equally artificial nature of patriarchy’s genealogical imperative. Laying claim to a mixed and utterly heterogeneous generic and aesthetic lineage, mingling diverse literary and dramatic genres with other forms of art such as music and sculpture, this late Shakespearean tragicomic romance foregrounds artifice as the shaping force behind not only aesthetic but also sexual and political constructions of genealogy.

Julie A. Eckerle, *University of Minnesota, Morris*

Genealogy and Women’s Textual Stewardship

Seventeenth-century Englishwomen’s biographical and genealogical writings are incredibly diverse, including mini-biographies embedded in auto/biographical texts, famous biographies like Lucy Hutchinson’s of her husband, and lesser-known works like the manuscript romance of Dorothy Calthorpe, in which she recounts her grandfather’s and father’s lives as romance. Although such texts fulfill many functions, this presentation focuses specifically on how they enact good Christian stewardship. Not only are these women highly invested in representing male family members and themselves as good stewards of money, property, name, and reputation, but they also enact good stewardship simply by writing their tales. In this way, they follow the advice of John Beadle, who wrote in his how-to guide to diary writing that “We are all but Stewards, Factors here, and must give a strict account in that great day to the high Lord of all our ways, and of all his ways towards us."

Erin Murphy, *Boston University*

*Paradise Regained* and the Genealogical Imagination

William Slatyer’s 1630 *Genethliacon* bolstered the Stuart reign by tracing Charles I’s lineage back through Adam and Eve to God. Slatyer’s dedicatory epistle, however, strains to explain how his genealogy can distinguish nobility when all people are descended from “one and the same our first parent, concluding that those well beyond the Stuarts may productively “find and shew themselves” in this divine heritage. The paradox of genealogy represented by Slatyer as both particularizing and universalizing animated the seventeenth century, and a deeper understanding of this phenomenon allows us to respond to recent calls by scholars of the twenty-first century to recognize that “the genealogical imaginary did not die when the sovereign’s head tumbled.” Engaging both Daniel Woolf’s history of the seventeenth-century genealogical imagination and recent queer theory, this paper examines Restoration responses to the paradox of genealogy with particular attention to Milton’s poetic exploration in *Paradise Regained.*
Iberian False Conversion and the Legality of Dissimulation

The agreement between Christian and Muslim leaders at the fall of Granada in 1492 protected Muslims’ right to practice their own religion while under Christian political authority, but forced conversions nevertheless followed. And though the Inquisition did prosecute some moriscos, as these Muslim converts to Christianity were known, an official policy of “dispensation” or “dissimulation” lasted until the late sixteenth century. This paper examines the legal justifications for royal “dissimulation” regarding orisco heterodoxy throughout the middle of the sixteenth century. Scholars drew on New Testament and patristic sources, as well as civic law and local custom, to justify nonenforcement of restrictions on orisco religious and cultural freedom, and in so doing Christian interpreters of traditional legal texts created the conditions for Iberian crypto-religion. I argue that the very laws designed to stimulate assimilation and prosecute heterodoxy tell the early modern Iberian story of false conversion in a new way.

Peter A. Mazur, The University of York

Scrutator Cordium: The Catholic Church and the Conversion of Henry IV

The news that Henry IV of France was intending, in 1593, to seek a definitive reconciliation with the Catholic Church provoked contradictory reactions in the Roman curia. One group, mainly identified with the Dominicans, argued against any concessions to a heretic who had proven untrustworthy in the past, while another party, more loosely constructed, posited reasons both practical and spiritual in favor of the king. This position was not predominant at the beginning of the debate, and its success depended on a reconsideration of a number of apparently nonnegotiable aspects of Catholic policy toward the Protestant world that had long been in place. I will outline some new understandings of the history of the Counter-Reformation papacy that can be used to reframe the classic accounts of the debate and consider the impact of the reconciliation on attitudes towards Protestants who found themselves in Italy in later decades.

Maria del Pilar Ryan, United States Military Academy

Serving a Master Who Cannot Die: The Conversion of St. Francis Borgia

Years before Francis Borgia became a Jesuit, he accompanied the body of the Empress Isabel from Toledo to Granada for burial. When her coffin was opened in Granada for final identification before burial, her body was badly decomposed. Borgia was horrified and was supposed to have said, “Never more will I serve a master who can die.” Yet within weeks of Borgia’s return to the court, Charles V named him lieutenant general of Catalonia. Borgia learned the harsh realities of politics in this job, which would later serve him as a Jesuit. Borgia served both Charles V and Ignatius Loyola in difficult social, political, and financial battles. Borgia’s entrance into the Society of Jesus combined spiritual consolation with his worldly recognition; it did not reject it. The conversion of Francis Borgia was not a dramatic confrontation with mortality; it was a continuation of the life into which he was born.
Saturday, 24 March 2012
10:30–12:00

30201
Grand Hyatt
Independence Level, Independence B

THE EARLY MODERN PAPACY
AND CURIA II: PATRONAGE AND LIFESTYLE

Organizers: John M. Hunt, University of North Florida;
            Sheryl E. Reiss, University of Southern California

Chair: John M. Hunt, University of North Florida

Respondent: Nicholas Terpstra, University of Toronto

Elizabeth M. McCahill, University of Massachusetts Boston
Looking for Work: Dedications and the Quest for Patronage in the Early Quattrocento Curia

In the early Quattrocento, the papal Curia was one of the most glamorous and lucrative places of employment for humanist scholars. Competition for the relatively few appropriate posts was fierce, and to gain positions aspiring scholars needed the support of a dense network of brokers and patrons. This talk addresses one of the most common ways in which scholars strove to appeal to potential sponsors — dedications of original or, more often, translated works. The similarity of humanist dedications underscores the extent to which, despite their rivalries and lack of corporate identity, humanists of the early 1400s did have a cohesive, coherent (if rather superficial) program to offer to their ecclesiastical bosses. Their dedications read like multi-pronged advertising campaigns; even as dedicators sought to forward their personal agendas in longer original works, in their dedications, they made a more general case for the importance of classical studies in the curial world.

Guido Rebecchini, University of Wisconsin in Florence
Access and the Permeability of Cardinals’ Courts in the Rome of Paul III Farnese

In sixteenth-century Rome, the subtle interplay between seeing and being seen was a crucial means of forming ideas about authority and power relations. Cardinals and other prelates, often competing with each other, carefully managed the accessibility of their palaces in order to establish their public images and broker influence within the papal court. Documentary evidence suggests that curial courts were more accessible and permeable than one would have suspected, allowing them to project onto a wide audience the image of their power, refinement, wealth, and connections. When the public became a crowd, however, as occurred during a party in the Palazzo Farnese in 1542, things could go wrong and the outcome could differ from the anticipated result. Using both unpublished and little-known diplomatic reports, this paper explores the thin boundaries between the need to open the court to external eyes and the unwanted effects that excessive permeability may have caused.

James G. Harper, University of Oregon
The Problem of Postnepotism and a New Reading of Bernini’s Borghese Sculptures

A moment of “lifestyle adjustment” for the baroque cardinal-nephew always came upon the death of his papal uncle. Forced to adapt to a world in which he was no longer in control, the ex-nipote had to renegotiate his social, political, and economic position in the papal court. For Scipione Borghese the process was uncomfortable, as he suffered bullying at the hands of his successor Cardinal Ludovico Ludovisi. This paper analyzes three celebrated Borghese commissions — the Pluto and Persephone, the Apollo and Daphne, and the David — as meditations on the conditions of postnepotism. In doing so it answers a number of long-unresolved questions about these three Bernini sculptures (including why the carving of the Apollo and Daphne was suspended to make way for the carving of the David), and reveals the marbles to be a more tightly related series than previously thought.
The Renaissance Line II

Organizers: Christy Anderson, University of Toronto; Tracy E. Cooper, Temple University

Chair: Christy Anderson, University of Toronto

Bronwen Wilson, University of British Columbia

The Horizon

Since the Middle Ages, the term “horizon” signified limit, border, and frontier. This is how Leon Battista Alberti understood it in his Descriptio urbis Romae (ca. 1443–55), where it marks the limits of the city on a circle used for surveying. A century later, the Horizonte was described as “a circle whiche parteth that parte of the worlde that wee see, from that whiche wee see not,” which conveys both the possibilities and also the limits of the beholder’s control over what she or he sees. A pictorial figure that betrays ambivalence, the horizon resonates in important ways with early modern usage of the term “prospect,” from the Latin prospectus, meaning to look out, anticipation, expectation, and anxiety. The implications are particularly salient in topographical views of the spaces between empires in the Mediterranean where Europeans endeavored to give pictorial form to their experiences of moving between familiar and unfamiliar worlds.

Irene Backus, University of Chicago

The Strand of Silk

In sixteenth-century Italy, China was perhaps the least known, least accessible of the so-called “East Indies.” The connecting strands between the Medici court and the Ming Dynasty were formed through export goods that found their way from the ports of the South China to the Mediterranean Seas. It has become axiomatic that silk was among the most important Chinese imports across the ages; however, silk manufacture represented a technology that was at once a foreign invention, yet had also been thoroughly mastered by local industry, as idealized in Giovanni Stradano’s print series Vermis Sericus. This presentation examines the role of silk under the Medici Court through a material lens: silk comprised a rarified substance of foreign provenance brought into a domestic context; at a material level, silk was commensurate with equally rarified, white-bodied porcelain, and to the noble human body.

Dawn V. Odell, Lewis & Clark College

The Awkward Mark

From the earliest reports published by European travelers to China, the history of Chinese language and the pictographic-seeming quality of Chinese characters engaged the imaginations of Western readers. In the seventeenth century, European artists visualized a response to Chinese writing through the creation of pseudo-texts that aimed to imitate the line of Chinese calligraphy but, in most cases, denied its content. The awkward marks that chart the translation of brush strokes from one written language to a second pictorial form appeared in a variety of media — porcelain, print, lacquer, among others — and help us to chart the ways that writing, marking, line itself became representative of cultural difference in the material world of seventeenth-century Europe.
THE APPEAL OF SCULPTURE IN RENAISSANCE ITALY: COLLECTING, PATRONAGE, STYLE, AND THE ROLE OF TOUCH

Sponsor: Italian Art Society
Organizer: Joaneath A. Spicer, The Walters Art Museum
Chair: Eleanora Luciano, National Gallery of Art

Francesco Freddolini, The Getty Research Institute
The Lure of Sculpture, the Role of Touch, and the Paragone in Sixteenth-Century Portraits

This paper investigates how the sense of touch played a significant role in the engagement between sitter and sculpture in sixteenth-century Florentine portraits of collectors. In works such as Bronzino’s Portrait of a Young Man with a Statuette of Venus (Musée du Louvre), or Poppi’s Portrait of Vincenzo Borghini (Staatliche Kunsthalle), sitters are not just holding or showing statuettes, but overtly experiencing sculpture with the sense of touch. I will explore how these portraits pose significant questions concerning gender-related and religious traditions of experiencing sculpture, but also reflect a key issue related to the tactile experience of sculpture within the paragone debate. Touch was a major topos in the paragone debate, and by culling evidence from theoretical writings and comparing the aforementioned paintings with other works I shall explore how the sense of touch played a crucial role in the emergence of a “visual dispute” on the paragone in sixteenth-century Florence.

Geraldine A. Johnson, University of Oxford
Weighing the Evidence: Encounters with Sculpture in Early Modern Italy

Scholars and curators studying the development of the bronze statuette as a sculptural genre in early modern Italy have generally assumed that these objects were meant to be handled — touched, turned, lifted, held, perhaps even caressed — by their original owners. But what is the evidence for this? In fact, the great variety of statuettes cast in bronze in this period, from small works that fit easily in the palm of one’s hand, to large, multigure groups that cannot be raised with ease even using two strong arms, suggests that such objects were not necessarily all meant to be handled in exactly the same way. By using contemporary descriptions of encounters with precious collectibles and images depicting beholders’ tactile engagements with statuettes, as well as by considering evidence derived from the sculpted objects themselves, this paper seeks to problematize assumptions about how statuettes were actually handled in Italy in this period.

Peter Jonathan Bell, The Metropolitan Museum of Art
The Role of the Base in Early Bronze Statuettes of the Renaissance

In the Quattrocento, the base became a locus of meaning for freestanding sculpture. Already in the first decades of the century, bases are referential sites of authorship as well as identity. By mid-century, Donatello’s bases are physically intertwined with their figural loads and replete with interpretive significance. Frequently overlooked today in favor of the subject proper, bases in the Renaissance were often conceived — and constructed — integrally with the sculpture above. This was the case with one of the great sculptural innovations of the period: the revival of the independent bronze statuette. The base was a site of experimentation and consideration for the makers of the first bronze statuettes, sculptures designed to be manipulated. I will examine the significance of the base in early bronzetti, from Filarete to Pollaiuolo to Antico, with attention to its mediating role between the object and its viewer/handler.

Joaneath A. Spicer, The Walters Art Museum
Tactility and the Appeal of the Small Bronze in Renaissance Italy

A collaborative project with a neuroscientist at Johns Hopkins who works on touch has prompted the writer to reexamine the temporal and cultural contingencies surrounding the discussed (but untested) perceived tactility of the small statuette
in the Italian Renaissance, especially as regards the concurrent development of the female nude as a subject. This will be considered in the context of practical experiments with replicas to tease out distinctions between sensation and its interpretation; differences in the enjoyment of statuettes in bronze versus other materials; and the wider context of shifts in the character, availability, and role of high-value “collectibles” by the early 1500s.

30204
Grand Hyatt
Independence Level,
Independence E

PUBLISHING THE EARLY MODERN AUTHOR: INTENTION AND REPUTATION IN THE MARKETPLACE

Organizers: Adam G. Hooks, University of Iowa; András Kiséry, CUNY, The City College of New York
Chair: Patrick G. Cheney, Pennsylvania State University

András Kiséry, CUNY, The City College of New York
A Bookseller and a Ghost in Paul’s Churchyard: Making Marlowe’s Oeuvre
The emergence of Marlowe as an author is the posthumous story of an unpublished poet, a story not so much of how “the death of the poet was kept from his poems,” but rather, of how the life of the poems created a major poet. The question this paper seeks to answer, therefore, is not how Marlowe imagined his career and developed his literary oeuvre — but rather, what his contemporaries made of his scattered remains, and how they made what they made of it. A look at Marlowe’s phenomenal success several years after his death provides an illuminating contrast to the histories of Shakespeare’s and Jonson’s emergence into print. It allows us to see what the book trade was capable of even in the absence of the agency or discernible intentions of the author, and to identify the complex motives for the non-authorial construction of an author through publication.

Adam G. Hooks, University of Iowa
Scarecrow Shakespeare
John Danter was in every way the poorest printer of a Shakespeare play: his early quartos of Titus Andronicus and Romeo and Juliet have long suffered in the eyes of textual scholars, who gratefully labeled the latter play a “bad” (i.e. unauthorized) quarto, thereby isolating Shakespeare from the taint of Danter’s infamously insubstantial — not to mention criminal — business model (his “scarecrow Presse” as one detractor put it). However, this paper takes Danter’s contribution to Shakespeare’s authorial reputation seriously, as a crucial element in the formation of his authorial persona, and of his relationship with the popular market. Rethinking the status attributed to Danter’s work shows how the persona of a publisher could impact the persona of an author; more importantly, it shows how the exchange of systems of value (financial for ethical; ephemeral for aesthetic) helped construct and guarantee Shakespeare’s popularity, accessibility, and ultimately a certain kind of literary status.

Holger Schott Syme, University of Toronto
Productive Failure: Chapman and Dekker
Few Renaissance writers had more plays published than George Chapman and Thomas Dekker, but neither playwright features prominently in histories of authorship. The publication of their early plays is frequently portrayed as part of the Admiral’s Men’s marketing strategy, and little is written on the latter stages of either’s career. I will argue instead that these writers, in collaboration with a handful of stationers, carved out a space in the literary marketplace for published drama that more recognized figures would come to occupy shortly thereafter. Chapman can be seen as developing the self-marketing strategy Jonson would soon adopt, and Dekker became a model for his collaborators Middleton and Webster. As pioneering as their efforts may have been, they did not yield significant financial success: both authors died in poverty. But if there was no money in publishing Chapman and Dekker, why did so many stationers issue their works?
ARTISTS’ SIGNATURES

Grand Hyatt
Independence Level,
Independence I

Organizer and Chair: Richard E. Spear, University of Maryland, College Park

Carmen Bambach, Metropolitan Museum of Art

Signatures and Authorship in Italian Renaissance Drawings

After 1400, the cult for the originality of the artist’s hand began to emerge in Italy almost concurrently as artists began to produce drawings on paper and parchment for a variety of purposes. Because their most common purpose was as private works of artistic expression, drawings were almost never signed. The exceptional cases of drawings that bear signatures, or equivalent autograph marks, deserve careful analysis. This paper focuses on broad questions of identifiable authorship: what is a signed Renaissance drawing, and what does it mean to have signed Renaissance drawings? Particular attention will be paid to the oeuvres of Leonardo, Michelangelo, and Raphael, those three artists who were most avidly sought by early collectors of drawings and who insisted on the originality of the master’s hand.

Steven F. Ostrow, University of Minnesota


The signing of marble sculptures dates back at least to ancient Greece, and has continued, with varying degrees of frequency, ever since. In late medieval and Renaissance Italy sculptors’ signatures on marbles became widespread, with well-known examples by Arnolfo di Cambio, Nicola and Giovanni Pisano, Donatello, Andrea and Jacopo Sansovino, Giambologna, and — perhaps most famously — Michelangelo. In seventeenth-century Rome, however, very few sculptors signed their works (and perhaps for this reason the subject has never attracted scholarly attention). Indeed, among the marbles produced by the three best-known sculptors active in the papal capital during the Seicento — Bernini, Algardi, and Duquesnoy — there is only one work that bears its maker’s name. This paper offers the first consideration of the signing of marble sculpture in Baroque Rome, exploring why sculptors did — and did not — append their names to their works and, when they did, what forms their signatures took.

Philip Sohm, University of Toronto

Palettes and Other Coded Signatures

When Federico Zuccaro gave his first of many unwelcome lectures at the Accademia di San Luca, he rose from his chair and held up his palette and academic scepter. Palettes had been synecdoches of painting and painters in general, but by the late sixteenth century they began referencing other facets of painting: compassion, devotion, procreation (“mother of all colors”), and individual style. Pigment on palettes served as abstractions of technique, as when Painting in Cerrini’s Allegory of Painting tips her palette toward the viewer to show that the pigments are those of the painting itself. Painting now is painting herself. Palettes also became visual codes of an individual’s technique and artistic identity. Agostino Scilla, a testy and obscure academician, author of Vain Speculation Disillusioned by Meaning, signed his self-portrait on the palette. Here signature and pigment are given equal status. What do these and kindred examples mean?
INTERACTION WITH RENAISSANCE
TEXTS

Organizer: Hannah Crumme, King’s College London
Chair: Hannah Crawforth, King’s College London

Hannah Crumme, King’s College London
Abraham Fraunce and Critical Annotation before 1600
During the sixteenth century Spanish literary theorists broke from tradition. Rather than producing prose treatises Spanish writers began editing the work of their contemporaries, presenting excerpts of poetry paired with critical explanation. This poetic mediation is particularly evident around the work of Garcilasso de la Vega in Juan Boscán’s Las obras (1543) and Fernando de Herrera Obras de Garcilaso (1580). This style of poetic mediation did not spread to England until Abraham Fraunce produced his Arcadian Rhetorike (1588). Borrowing the Spanish editorial style, Fraunce draws from Sidney, mediating his examples with explanations as well as examples taken from Continental works (notably from Boscán and Garcilasso). By examining Fraunce’s Rhetorike and its Spanish origins I will trace a change in the role of the early modern editor from the mere compiler of text to that of a mediator and critic.

Lavinia Silvares, Universidade Federal de São Paulo
“He cals her soule of the Night”: Chapman’s Glosses in The Shadow of Night
Assuming the gloss as an exposition and scrutiny of the places of poetic invention, Chapman puts himself in the position of both producer and annotator of his text, defining a particular legibility for the poem. Considering the sixteenth-century glossarial practice as an emulation of the scholium tradition of “opening-up” the “difficulties” of a text, this paper discusses, the implications of Chapman’s glosses for the poem’s immediate reception, the importance of authorized role models (Servius, Macrobius, Cornutus) for the glossarial practice, and the idea that a text does not possess a congenital clearness of its own, but can only be understood through the continuous process of a specific glossarial assessment.

Lacey Conley, Loyola University Chicago
Authorial Interactions in the Original Text of The Book of Sir Thomas More
While interest in questions of authorship in The Book of Sir Thomas More has hitherto been focused on the contributions of Shakespeare to that text, this paper is concerned with the relationship between Anthony Munday and Henry Chettle, the two authors thought to be responsible for the original text, written long before Shakespeare became involved. Their friendship began when they both worked as apprentices to the printer John Allde in the 1570s, and continued until at least 1602, when Munday seems to have left the playwriting profession for a more lucrative and prestigious career as the author of civic pageants and Lord Mayor’s Shows. I argue that the dynamics of their friendship and their collaborative authorial endeavors, as well as their individual associations to the playwriting profession throughout the years of their association, provide previously unacknowledged evidence in the continually contested debate about the dating of the original text of More.
Rosella Lauber, *Università IUAV, Venezia*

Fra “giudizio” e “topoi”: Per la “memoria” dei ritratti rinascimentali a Venezia

La più antica “memoria” di numerosi ritratti presenti nelle collezioni rinascimentali a Venezia (di autori quali Gentile da Fabriano, Antonello, i Bellini, Jacometto, Catena, Giorgione, Tiziano, Palma, Cariani, Lotto, Raffaello, Sebastiano Luciani, Raffaello, Memling, van der Weyden) è rilevabile nella Notizia d’opere di disegno di Marcantonio Michiel. Metodo, fonti, linguaggio adottati dal patrizio nella lettura di autoritratti o delle efigi di committenti e collezionisti, di nobili e cittadini, originali o derivazioni, rivelano autonomia di giudizio e topoi. Si presenteranno gli esiti di un’analisi comparata della descrizione della ritrattistica rinascimentale nelle parole di Michiel, confrontata con iscrizioni e “cartellini,” con testi letterari coevi e con fonti successive della letteratura artistica, come pure con attestazioni sui ritratti in inedite carte d’archivio; saranno esposte inoltre novità documentarie sul ‘Condottiero’ di Antonello.

Andrea Jane Bayer, *The Metropolitan Museum of Art*

Francesco Francia’s Portrait of Federigo Gonzaga and the Letters that Surround It

Francia’s portrait of the young Federigo Gonzaga has been famous since 1903 when Herbert Cook recognized it as the subject of a suggestive series of letters written about a Renaissance portrait. These outlined Isabella d’Este’s determination to commission a portrait of her son to ease her loneliness while he was a hostage at the papal court of Julius II and her anger when the completed portrait was confiscated. Further letters showed that Isabella swiftly lost interest in the portrait, giving it as a gift to a collector, while at the same time she and her husband commissioned a portrait of Federigo from Raphael. In this paper I will examine this epistolary evidence to follow the shifting functions of a single portrait — from private keepsake to diplomatic conversation piece and gift — as well as the critical transition in collecting that followed it, as the Gonzaga set their sights on Raphael.

Eveline Baseggio Omiccioli, *Rutgers University*

Titian’s Anonymous Gentlemen: A Reading in the Light of Pietro Bembo’s Ideals

Titian’s contribution to portraiture was already acknowledged among his contemporaries. The Venetian artist explored extensively the possibilities of the genre and his skills as a portraitist led him to fame and success. According to Vasari “there is hardly any nobleman of repute, nor prince, nor great lady, who has not been portrayed by Titian.” Although the majority of Titian’s portraits are recognizable likenesses, a consistent group of young and elegant gentlemen depicted during the artist’s early career still defies identification. This paper attempts to shed light on the effigies of two of these mysterious young men: the Portrait of a Man in a Red Cap at the Frick Collection and the Portrait of a Young Man in a Red Cap at the Städelisches Kunstinstitut. The portraits, despite their different formats, were both produced around 1510 and were imbued with Pietro Bembo’s ideals as expressed in his writings.
Claudia La Malfa, Advisor to the American Academy in Rome
Collecting Michelangelo: A Case Study of Taste and Patronage in Seventeenth-Century Rome

It is usually argued that in the seventeenth century there was a turning away from Michelangelo, who was dramatically defined by Bellori as “sterile rather than fecund.” Evidence shows, however, that Michelangelo’s works were collected and celebrated in Rome at the time. Documentation concerning Cardinal Ludovico Ludovisi (1595–1632) is one good example. His collection included ancient statues, contemporary artists, and old masters. The inventories signal the prominence given to Michelangelo: a marble Pan (Villa Aurora, Rome) was displayed among old statues in Ludovisi’s vineyard and was one of the wonders of the time, and two “metal” herms were displayed in the most prestigious room of the cardinal’s palace, alongside Cardinal Borghese’s gift of Bernini’s Rape of Proserpina and canvases that Ludovisi had commissioned from Guercino and Domenichino. This paper explores the prestige attached to pieces ascribed to Michelangelo in Ludovisi’s collection and the status the artist held among seventeenth-century collectors.

Estelle Lingo, University of Washington, Seattle
On Michelangelo and Francesco Mochi

In his guidebook to Rome, Fioravante Martinelli recalled visiting the church of Trinità dei Monti with the Tuscan sculptor Francesco Mochi (1580–1654), who pointed out that among the apostles in Daniele da Volterra’s Assumption of the Virgin was a portrait of the aged Michelangelo. In his practice of sculpture Mochi routinely sought out Michelangelo as well; meditation upon his forbear’s art was a fundamental element of Mochi’s determined adherence to the “Florentine manner.” Mochi’s career was bracketed by two commissions that demonstrate powerful responses to sculptures by Michelangelo, his Virgin Annunciate for the cathedral of Orvieto and the unfinished Baptism of Christ for S. Giovanni dei Fiorentini in Rome. The Bishop of Orvieto initially blocked the installation of the Virgin, while the Baptism group was installed briefly and then removed. Consideration of these works and their mixed reception illumines specific dynamics at work in the seventeenth-century response to Michelangelo.

Laura Camille Agoston, Trinity University
Back from the Dead: The Baroque Retrieval of Michelangelo’s Funeral

In many ways the 1564 obsequies for Michelangelo seem an event uncannily oriented to the cultural imperatives of the Baroque, with its emphasis on spectacle, triumphal state power, and propaganda. The ritual staged a crucial translation of the artist’s career from a body of works into a community of dominant concepts: power, time, fame, and virtue. This paper considers how the obsequies reconfigured the phenomenon of Michelangelo’s influence, away from a narrow attention to artistic style. Considered at a temporal remove from the cultural politics of grand-ducal Florence, the obsequies cleared a space for the proliferation of a new set of Michelangelos, more detached from his corpus and his biographers. Works ranging from the obscure (the decoration of the Casa Buonarroti, the allegorical prints of Pietro Testa), to the canonic (Caravaggio and Bernini) aggressively explore and exploit the conceptual legacy of the obsequies.
Suzanne Boorsch, Yale University Art Gallery

“Il Giudicio degli Angeli”: The 1650 Publication of Giorgio Ghisi’s Engraving after Michelangelo’s Last Judgment

In 1650 Vincenzo Cenci republished in Rome the monumental ten-plate engraving of Michelangelo’s Last Judgment made a century earlier by Giorgio Ghisi. At least two publishers, Pietro Facchetti and Nicolas van Aelst, had issued the plates previously, but the engraving had never had a dedication. The new edition bore an effusive one, by Giacomo Cenci — presumably related to Vincenzo, but little is known about either — to the Dutch nobleman and poet Matthijs van de Merwede, Lord of Clootwyck, called il Mecenate de’ Virtuosi, in order that “il concetto, c’ha’il Mondo delle Sue Magnanime qualita, venga autenticato anche dal giudicio de gli Angeli.” Merwede, in Italy between 1647 and 1650, was also the dedicatee of the famous etching The Genius of Castiglione, published in 1648 by the de’ Rossi. The paper examines whether Cenci’s publication was in response to, or a stimulus for — or neither? — a renewed interest in Michelangelo’s fresco.

30209
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Farragut Square

IRELAND AND THE HOUSE OF ORMOND II: HISTORY, LIES, AND LITERATURE

Organizer: Thomas Herron, East Carolina University
Chair: John Bradley, National University of Ireland, Maynooth

Keith Sidwell, University of Calgary

Laus Butleri: Praising the Tenth Earl of Ormond in Irish, English, and Latin

Thomas Butler, Tenth Earl of Ormond, was not only a figure of great prominence in the military affairs of Ireland (and England, if Dermot O’Meara is to be believed) in the second half of the sixteenth century, he was also someone who attracted the attention of poets, English and Gaelic, in three languages, English, Irish, and Latin. In this paper, I shall attempt a comparison between the praises offered in these three tongues with a view to seeing how far their lexica of laudation differ from each other and whether we can learn anything from them about Ormond’s system of spin-control with respect to the different communities to which the poems were addressed.

Maryclaire Moroney, John Carroll University

Mirrors for (Irish) Magistrates: Elizabethan Poetic Counsel and the Tenth Earl of Ormond

While Edmund Spenser’s critique of the policies and interests of Thomas Butler, Tenth Earl of Ormond, in the dedicatory sonnets to The Faerie Queene and the View of the Present State of Ireland have generated considerable scholarly interest, earlier Elizabethan poetic addresses to this favored cousin of the queen have received less scrutiny. In this paper, I examine texts by two writers, Thomas Churchyard and John Derricke, whose verses reflect the complexities of the earl’s position in the factional politics of the 1570s as these played out at court and in Dublin Castle. Churchyard’s Generall Rehearsall of Warres and Miserie of Flaunders… Unquietness of Irelande, both from 1579, and A Pleasant Laborinth (1580) present arguments about contemporary Irish political and economic affairs which, the poet implies, support Ormond’s interests, while Derricke’s longer work, The Image of Irelande (1581), offers an antagonistic (though notably oblique) response to such claims.

David Edwards, University College Cork

Erroneous Ormonius: Why a Latin “Chronicle-in-Verse” Falsified Irish History

“Black” Thomas Butler, Tenth Earl of Ormond (1531–1614), was one of the great figures of the Elizabethan world. The only Irish nobleman to attain high status and influence at the English royal court, and an acknowledged favorite of Queen Elizabeth, he was also one of the leading soldiers of his time, and played a major part in what historians call the Elizabethan conquest of Ireland. In the final years of his life he commissioned his Gaelic servant, the physician and Latin scholar Dermot O’Meara, to write a “history in verse” of his achievements on the battlefield. This paper will identify a number of key instances in which the poem deviates from the record, twisting the chronology of, and recasting the political background to, the wars.
Managing and Massaging Early Modern Texts with New Information Technologies

As Ann Blair recently described, information overload is nothing new. Yet despite the advantages afforded by recent technologies and new media — and despite being inundated with sources on a much larger scale — scholars continue to employ medieval and early modern techniques for managing information, even if online. The digital humanities community has been exploring how new ways of organizing, encoding, referencing, and visualizing texts can transform scholarly inquiry. My paper will examine some of possibilities and perils in applying information technologies, like semantic markup and relational databases, to early modern studies. It will also address a constellation of related questions: What is unique about early modern texts in the digital humanities? How can we make texts more visible? How is the digitization of early modern texts changing the relationship between librarians and scholars? What are the implications for how information management should be taught in the humanities?

Gabriel Egan, Loughborough University

Testing Competing Hypotheses about Compositorial Stints in Early Printed Books

Using Stand-off Markup XML

In 1966 Fredson Bowers looked forward to computers allowing him to "press a button and give such a lordly command as 'List for me every time compositor B follows his copy in spelling win as win or winne, every time he changes a copy spelling win to winne, or winne to win, and distinguish in each case what he does in setting prose and setting verse.'" Despite much better computers, we are further from his vision than Bowers was. His generation's consensus about methods for detecting compositors' habits has evaporated, and computers are not good at representing our incompatible hypotheses about compositor stints in early printed books. This paper will describe and demonstrate an attempt to represent such hypotheses using stand-off markup XML applied to early editions of Shakespeare, in order to provide for each hypothesis an answer to the kind of question Bowers would ask of it.

Jonathan R. Hope, Strathclyde University

Mapping the Past: The Future of Digital Humanities

The ongoing release of texts by the Text Creation Partnership's project to key-in all of EEBO, ECCO, and Evans (http://www.lib.umich.edu/tcp/) represents the most significant development in the history of Anglophone humanities research. Very soon, all of us will have the entire corpus of English print, fully searchable, on our laptops. What kind of expectations will we have of humanities research when the writer of a study of “pastoral,” say, could search, within seconds, every text identified as such in the history of English up to 1900? What searches will scholars be making, and with what tools? What computational and statistical techniques will we need to teach our students? This paper will introduce a major collaboration between Wisconsin University, the Folger Shakespeare Library, and Strathclyde University, Glasgow, which seeks to map out the contours of 300 years' worth of texts, and develop a set of tools for analyzing that material.
SEVENTEENTH-CENTURY ROME:
INTERDISCIPLINARY PANEL II

Organizer and Chair: Franco Mormando, Boston College

Matthew K. Averett, Creighton University

Barberini Politics and the Annuale Medals of Pope Urban VIII
This paper examines the twenty-one annuale medals issued by Urban VIII. The reverse sides of these medals depict the important papal achievements of the preceding year, such as the consecration of New St. Peter’s, the canonization of Andrea Corsini, the establishment of the Barberini Granary, and the conclusion of peace following the War of Castro. The timeliness of the medals makes them valuable sources to gauge the perceived success of the papacy on an annual basis: while they naturally present the Barberini political perspective, they are nevertheless responses to actual political events. Taken as a whole they demonstrate the shifting political landscape of Rome during Urban’s pontificate: ecclesiastical concerns dominate early, while military issues take over later. Through a contextual examination of art historical, literary, and political data within the framework of numismatics studies, this paper contributes to the ongoing assessment of politics and artistic patronage in early modern Rome.

Alison C. Fleming, Winston-Salem State University

The Jesuits and the Counter-Reformation Renovation of San Vitale, Rome
A Papal Bull of Clement VIII (1595) gave the church of San Vitale — standing on the Quirinal hill in Rome — to the Society of Jesus. The Jesuits maintained the early Christian dedication of the church to St. Vitale when renovation of the church began in 1598. Interior frescoes depict the life and martyrdom of St. Vitale, and other early Christian saints including his wife, St. Valeria, and their children, Sts. Gervasius and Protasius. The entrance doors represent the last phase of the renovations, in 1609. The martyrdoms of St. Vitale and his family are depicted again, in four of the six carved wooden panels, with narrative scenes of the Jesuits Ignatius of Loyola and Francis Xavier, although neither had been canonized by this date. This paper will examine the door panels of San Vitale in light of the goals of the Jesuit renovation of this church in the Counter-Reformation period.

Sarah Cantor, University of Maryland, College Park

Sacred Spaces: Gaspard Dughet and the Barberini Landscape
The paintings of Gaspard Dughet (1615–75), an artist whose work evokes the countryside around Rome, profoundly affected the representation of landscape until the early twentieth century. My paper considers Dughet’s work in the context of seventeenth-century Roman antiquarian culture and literature through the analysis of the correlation between his paintings and ancient frescoes. Specifically, this study concentrates on motifs that can be directly associated with ancient paintings, such as natural arches, which suggest the famous Barberini Landscape, a now lost fresco that was believed to represent a nymphaeum, or sacred grotto. Although scholars have noted the inclusion of rock arches in the work of Claude and Poussin, Dughet’s work also contains a considerable number of such formations. This study proposes that this is no coincidence, but that Dughet and his patrons incorporated natural arches as reference to the renowned fresco to elevate the meaning of the represented landscape.
NEW LIGHT ON THE VENERATION OF ST. JOSEPH IN EARLY MODERN TEXT AND ART

Sponsor: South Central Renaissance Conference (SCRC)
Organizer and Chair: Carolyn C. Wilson, Independent Scholar

Sara N. James, Mary Baldwin College
The Exceptional Prominence of Joseph in Ugolino di Prete Ilario’s Marian Cycle in Orvieto Cathedral
The fresco cycle in the choir of Orvieto Cathedral, executed by Ugolino di Prete Ilario (1370–84) not only exemplifies Marian piety, but also expresses a significant, although heretofore unmentioned, reverence for St. Joseph as devoted husband and steadfast surrogate father. The narrative, which reflects biblical, apocryphal, and theological texts pertaining to Mary and Joseph, as well as local liturgical drama, also reveals developing devotion to Joseph in Trecento Italy, contemporary Dominican and Franciscan exegesis, the early Servite embrace at Orvieto of the Feast of St. Joseph for universal celebration throughout the order, and local devotion for the saint who would be named patron of Orvieto. Comparisons with other Marian and Christological programs before 1400, especially Maitani’s on the cathedral façade, reveal several scenes rare in artistic programs. In particular, Joseph in his Workshop conspicuously accentuates Joseph’s divinely ordained role as “artisan of the soul” and foil for the heavenly father.

Sandra de Arriba Cantero, Universidad de Valladolid
The Iconography of St. Joseph during the Spanish Renaissance: Tradition and Innovation
Certain religious writings from the early modern period contributed to transformations in the pictorial image of St. Joseph, which underwent a series of key changes from the iconographic concept that had prevailed during the Middle Ages. The most relevant texts for this study include those, published between 1522 and 1597, of Isidoro Isolani, Bernardino de Laredo, and Jerónimo Gracían. Promotion of the characterization of Joseph as a handsome young man and other factors facilitated Spanish artists in casting Joseph in a leading role with a sufficiently strong devotional identity to assert independence as the focus of cult veneration in St. Joseph altarpieces. Nevertheless, even though iconographical changes were introduced in Spain very quickly, not all were adopted at the same time. Medieval reminiscences found in sixteenth-century works of art will be identified and highlighted as an integral part of the so-called Spanish Renaissance.

Joseph F. Chorpenning, St. Joseph’s University Press
The Sun and Mirrors: Francis de Sales’s Emblematic Picture of St. Joseph’s Sanctification
St. Francis de Sales’s sermon of 19 March 1622, “The Virtues of St. Joseph,” is among the most popular and widely disseminated ever preached on the saint. One of this sermon’s most fascinating components is de Sales’s explanation of Joseph’s sanctification as the “reverberation” of his spouse Mary’s virtues upon him — a process the Savoyard bishop of Geneva visualizes in the mind’s eye of his listener/reader by the word-picture of a mirror receiving the sun’s rays reflected to it by means of another mirror placed directly opposite the sun. This verbal image was given pictorial expression in Adrien Gambart’s’s La vie symbolique du bienheureux François de Sales (1664). This paper offers an exposition of this emblematic image in the context of the theological literature on St. Joseph preceding de Sales, most especially the publications of Isidoro Isolani (1522) and Jerónimo Gracían (1597; French translation, 1619).
The Interactive Cartoon: Dialectics of Creation in Michelangelo’s Sistine Ceiling

In modern criticism, Vasari’s account of preparation for frescoes is generally accepted as a matter of course: first creative sketches, then detailed studies in drawing, and lastly the cartoon as a mere mechanical phase. In the campaign for the Sistine ceiling however, Michelangelo’s cartoons were not necessarily an end product of the design process. They could also function as intermediary steps, playing an interactive, dialectical role in the creation and composition of figures. In fact, some of Michelangelo’s famous detailed studies in red chalk must have been made after the production of a cartoon. Analyzing the creative use of the cartoon as a modular design instrument leads to important insights in features of the Sistine ceiling, its gestation, and its preparative drawings. Proofs of interactive use will be discussed, focusing on a group of Michelangelo drawings preserved in Haarlem, containing the only cartoon fragment preserved from Michelangelo’s Sistine ceiling campaign.

Marina Daiman, New York University

The Studio and the Study: Two Takes on Retakes

Ubiquitous in early modern art, the practice of replicating ranges from exact replicas to pastiches, and from autograph repetitions to copies by others. While the discussion of imitation and emulation of both ancients and moderns is a cornerstone of the early modern theoretical literature on art, the issue of self-replication is rarely addressed. Yet the phenomenon pervades the artistic output of the period. What accounts for the apparent discomfort of critics in tackling the issue of self-repetition? Do artists express anxiety over the practice, prodigious production of replicas notwithstanding? Are we justified in postulating a discrepancy between the views of theoreticians and practitioners of art? Framed against the backdrop of early modern art criticism, this paper will draw on the oeuvre of Peter Paul Rubens and select colleagues to explore notions of creativity and address (dis)continuities between artistic practice and theoretical discourse.

Leopoldine Prosperetti, Goucher College

Homo Arbor and Christian Ethics: Pieter Bruegel’s Trees

Pieter Bruegel was not only an astute investigator of human nature; he was also one of the great arborists in Renaissance art. What motivated him to turn trees into objects of art? I will argue that he approached them as a natural philosopher, intent on discovering in the spectacle of a tree lessons about what it means to be a creature in this world. In the spirit of the German reformer Melanchthon he subscribed to a Christian ethics, which finds in Nature the unassailable arguments of Christian philosophy. Culturally, his art reflects the humanist arborescence, the dominance of arboreal imagery in humanist thought, and validates the dictum diciitur arbor, diciitur homo. Artistically, his notations in pen and ink reflect his interest, common among many arborists of the age, in strong disegno for the ligneous parts of the tree, and minimalist chiaroscuro for the intermittent illumination of foliage.

Sara Switzer, Columbia University

“Ombre di carne”: The Facture of the Immaterial in Correggio’s Ecce Homo

My paper analyzes Correggio’s Ecce Homo as an image of the dual nature of Christ incarnate. Correggio achieves this, I argue, through his distinct treatment of the pictorial surface. In the subtly shifting facture that appears to trace the border between materiality and its erasure, the Ecce Homo presents a new phenomenological
metaphor for the mystery of the Word made flesh. As an enactment of and appeal to the sense of touch as something mutable and indeterminate, Correggio’s way of working also represents an alternative aesthetic model to the narrative aims and figurative ideal of disegno. In this way, his painting can be said to fulfill a fundamental premise of artistic representation: to body forth simultaneously the material and immaterial, the visible and invisible, presence and absence. Correggio’s rendering of the divine body, then, can ultimately be seen as a metapictorial exploration of the theoretical premises of representation itself.

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Grand Hyatt
Constitution Level,
Cabin John

EPISTOLOGRAPHIE
RABELAISIENNE

Sponsor: Société Française d’Étude du Seizième Siècle (SFDES)
Organizers: Gary Ferguson, University of Delaware;
Olivier Pedelous, Université Paris III, Sorbonne
Chair: Mireille Marie Huchon, Université Paris Sorbonne

Olivier Pedelous, Université Paris III, Sorbonne
La lettre de Rabelais à Budé : entre histoire des collections, analyse matérielle, et décodage intertextuel
Nous avons la chance de posséder cette lettre autographe de Rabelais, premier document qui le fait sortir de l’ombre en 1521, et elle n’a pas reçu, à nos yeux, toute l’attention requise. Après des apports nouveaux sur la fortune de la lettre, nous procèderons à une analyse matérielle (écriture, signes paragraphématiques) afin de la situer plus précisément dans les pratiques contemporaines et nous nous consacrerons enfin à l’élucidation de l’intertexte, avec une attention particulière pour les passages grecs qui ont souvent déconcerté la critique rabelaisienne. Ces différentes approches feront apparaître le caractère extrêmement travaillé de cette lettre, miroir des ambitions de son auteur.

Romain Menini, Université Paris IV–Sorbonne
Rabelais dans l’atelier de Gryphe : l’épitre-dédicace du Testament de Cuspidius
À partir de 1532, Rabelais a joué un rôle dans l’atelier de l’imprimeur-libraire lyonnais Sébastien Gryphe — rôle qui reste, pour la critique rabelaisienne, à définir. Par l’étude des sources méconnues de la brève épître-dédicace latine du Testament de Cuspidius et au Contrat de vente (à Amaury Bouchard, en septembre 1532), on étudiera comment la découverte de textes publiés chez Gryphe a pu influencer l’oeuvre d’un Rabelais devenu, cette même année, un “auteur.” On s’interrogera notamment sur la responsabilité du Chinonais dans la publication, en 1532, de deux volumes de l’humaniste Niccolò Leonico Tomeo, dont il n’a cessé — de cette épître latine de 1532 au Quart livre — de réécrire les textes.

Claude La Charité, Université du Québec, Rimouski
Rabelais épistolier d’après les frères de Sainte-Marthe
Scévole et Louis de Sainte-Marthe publierent en 1651 à Paris, chez Charles de Sercy, Les epistres de Maistre Francois Rabelais docteur en medecine escrites pendant son voyage d’Italie, première édition des trois lettres qu’il adressa à Geoffroy d’Estissac entre décembre 1535 et février 1536. Le paratexte de cette édition mérite d’être étudié de plus près en ce qu’il cherche à déplacer l’horizon d’attente de l’époque, en construisant la persona d’un Rabelais humaniste. À ce titre seront plus particulièrement analysés le portrait de Rabelais en frontispice, le poème néo-latin sur Rabelais “nouveau Démocrate,” la vie de l’auteur par Pierre Dupuy, les éloges néo-latins notamment de Budé et de De Thou, la mise en avant des références savantes, le découpage des lettres pour en accroître le nombre, les observations destinées moins à éclairer les lettres elles-mêmes qu’à asseoir la crédibilité de l’épistolier et, enfin, la présence d’un index détaillé.
Matthew Lubin, *University of North Carolina at Chapel Hill*

**Differential Treatment of Greeks on Venetian Cyprus and in Venice, 1489–1571**

Empires have typically operated differently at their centers and at their peripheries. This is true for religious dispensations, as for many other social and cultural phenomena. I plan to compare and contrast the Venetian treatment of the Greek rite worshipers in Venice herself, with that on Cyprus, for the sixteenth century. Whereas the Orthodox episcopate on Venetian Cyprus was nearly invisible in public life for example, in Venice herself Gabriel Seviros, Greek Metropolitan of Philadelphia, was appointed to take charge of the Greek rite flock late in the sixteenth century. There was also a flourishing printing industry in Greek liturgical books in Venice, while the printing press was not introduced to Cyprus until the nineteenth century.

Christina Papakosta, *Independent Scholar*

**Beyond the Stato da Mar: Consuls and Merchants in Athens**

The desire of European states to establish new avenues into oriental markets resulted in the institution of mercantile consulates in the Greek peninsula and the islands. Venice’s determination to supervise developing trade between Western Europe and the Ottoman Empire (and to spy on both), led Venice to set up consulates in the East and the West to serve its merchants. European states did the same both in Venice and in her colonies of the *stato da mar*. This paper focuses on the establishment of mercantile consulates in Athens (both Venetian and Western European), their function, the social and economic profile of the consuls, their sometimes difficult relations among themselves and with Venice, and the mercantile activity of Venetian merchants in what remained of the *stato da mar* in the late sixteenth century to the fall of Crete. The presentation will be in Italian.

Suzanne Mariko Miller, *The George Washington University*

**Blood and Water: Family Ties and Administrative Efficiency in Venetian Dalmatia**

Venice’s maritime empire started with Dalmatia in the year 1000. Because it was such an early colonial endeavor, it provided an outlet for dynastic ambition for elite families. As well as dominating colonial office-holding in the subject cities, dogal scions from among the Michiel, Morosini and Tiepolo bolstered their influence by marrying native elites. Because of these connections, members of these Venetian families were better able to chart fraught regional politics, making them more effective governors. This phenomenon was a double-edged sword — it also gave dogal scions a safe-space to practice sedition. Bajamonte Tiepolo lived for years in Dalmatia, aiding Venice’s enemies. This paper examines the bonds of blood and water between Venetian patricians and native elites, and the state’s attempts to harness them to its empire.
Learned Charlatans: The End of the Renaissance in the History of Letters

German historians of letters such as Johann Heinrich Boeckler, Johann Andreas Bose, Carl Arnd, Michael Lilienthal, and Johann Burkhard Mencke saw the seventeenth century as a period of decline for learned mores. Like other critics of learned charlatanry, they believed that while knowledge had increased since the early Renaissance, virtue had diminished as a new ease of access to knowledge lessened the rigors of scholarship. Boeckler and Bose in particular were famed both for political methods of information collection as well as for the scholarly bibliographies, indices, and other apparatuses that formed a part of the *historia litteraria*. Yet it was these very scholarly instruments that scholars held partly responsible for the superficial prestidigitation of information, in place of a hard-won and personal acquaintance with the sources of learning. In successfully offering scholars pragmatic tools drawn from political information control, historians of letters themselves generated the phenomena they criticized.

Daniel Stolzenberg, *University of California, Davis*

The End of Antediluvian Philosophy

In 1964 Frances Yates fixed a date for the end of the Renaissance: 1614, the year Isaac Casaubon demonstrated the *Hermetic Corpus* was a forgery. It is now well established that Hermeticism thrived for much of the rest of the seventeenth century. But Casaubon’s critique is still treated as the key turning point in the history of occult philosophy. In this paper, I will argue that the real turning point came much later and involved attacks on the legend of Adam the first philosopher as much as Hermes the theologian. My focus will be eighteenth-century English and German Protestants, such as William Warburton and Jacob Brucker, who systematically deconstructed the legends of antediluvian philosophy and Hermetic wisdom in order to free Christianity from its millennial entanglement with Neoplatonism. Only in their wake was occult philosophy finally marginalized from the domain of European scholarship. Casaubon was not a watershed but a portent.

Kristine Louise Haugen, *California Institute of Technology*

Hebrew Poetry Transformed: From Ignorance to Catastrophe

Sixteenth-century Christian Hebraists, when informed by ancient apologists like Jerome and Josephus that the poetry of the Hebrew Bible was identifiable by its hexameters, pentameters, and other Greco-Roman verse forms, uniformly denied that they perceived any such thing. The seventeenth century, however, came to view Hebrew poetry as a problem that demanded solution by any means necessary. Some commentators took an aesthetic route, excusing the relative shapelessness of Hebrew verse by speaking about the infancy of poetry. Others, regrettably, devised rigid and copiously detailed formal systems into which they crammed the Psalms, Job, and the other poetic books. Certainly, the sixteenth and seventeenth centuries agreed that poetic meter was of the essence of poetry as a whole. But their respective postures of measured skepticism and fevered innovation challenge any assumption that the early Enlightenment was marked by a less credulous, more sophisticated approach to the ancient past.
Milton's Epic Discipline

Recent theoretical and historiographical advances in our understanding of Reformed church discipline present an opportunity to rethink the place of discipline in the writings of John Milton. Drawing on the work of Philip Gorski, Margo Todd, and others, this paper reads *Paradise Lost* in relation to Milton's writings on discipline. I seek to answer several questions. How are disciplinary processes represented in the poem? How do they attempt to balance the twin demands of reason and command, with which Milton had wrestled since *The Reason of Church Government*? To what extent is difference of opinion a productive part of discipline, and to what extent is it destructive? What role does discipline play in the poem's efforts to distinguish the elect from the reprobate? In general, I will argue that *Paradise Lost* is Milton's most important late treatment of a subject that was always close to his heart.

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Paradise Lost and the Origins of Dualism

My paper addresses a fairly simple question regarding the cosmos of *Paradise Lost*. If Milton is a monist materialist, why is the poem so often explicitly dualist? While Raphael describes a cosmos of “one first matter” constantly refining itself into spirit, the fallen Adam speaks like a budding Cartesian — lamenting the union of his pure spirit and his “corporeal clod.” Moving between the older theory that Milton left his personal heresies out of his epic and the newer one that it as an unequivocal celebration of his materialism, I describe how and why Milton's monism first flourishes and then fails over the course of *Paradise Lost*. The high point of this trajectory is Adam and Raphael's symposium on love, wherein Eve is imaginatively dissected into her spiritual and material dimensions. What begins in Eden as a thought experiment or strategic distinction becomes the ontological dualism of the fallen world.

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Some Permutations of Edenic Catalogues in Milton's *Paradise Lost*: Eve's Lapse and Adam's Error

Throughout *Paradise Lost* characters enumerate Eden's delights, either by adopting the rubric of Genesis 1 or by spontaneously inventing their own catalogues. These responses to Eden's bounty function as indices to the nature of a jubilant Adam, a dismayed Satan, and a predatory Sin. The paper surveys the variety of ways in which some of these catalogues work and then explores two major catalogues: first, in Book Four, Eve's mirror poem through which she imagines an Eden with and without Adam, and second, in Book Eleven, Adam's bittersweet recollection of a Paradise where it was once possible to enjoy communion with God. Where a significant (and critically neglected) lapse in Eve's catalogue suggests her potential to fall, a Herbertian parallel illustrates the extent to which Adam's remembrance of things past and expectations for the future are in error. Eve's and Adam's catalogues thus speak to the poem's broader theological concerns.
Erasmus and Historical Consciousness
ERASMUS RELIED ON THE CONCEPT OF CHRISTIAN TRADITION AND HISTORICAL CONSENSUS IN MANY OF HIS WRITINGS. THIS AWARENESS OF THE IMPORTANCE OF HISTORY WAS PARTICULARLY SIGNIFICANT FOR HIS EDITIONS OF THE CHURCH FATHERS. WHILE HIS HISTORICAL METHOD WAS DISTINCTLY LIMITED, ERASMUS'S WORKS CONTRIBUTED TO A GROWING AWARENESS OF THE IMPORTANCE OF HISTORICAL CONSCIOUSNESS. THE HUMANIST EMPHASIS OF LINGUISTICS, ANCIENT TEXTS, AND EDUCATION WAS CLOSELY LINKED WITH A MORE CRITICAL APPROACH TO HISTORICAL DEVELOPMENT. IN THIS PAPER I WILL EXAMINE HOW ERASMUS'S PHILOGICAL ENDEAVORS BROUGHT A RENEWED FOCUS TO THE IMPORTANCE OF HISTORY AND HOW HIS WORKS CONTRIBUTED TO A HEIGHTENED SENSE OF THE PAST, ESPECIALLY IN EDUCATION, THROUGH THE STUDY OF LATIN AND THE PATRISTICS. FOR THIS SECOND POINT, I WILL BE EXAMINING THE ERASMUSIAN CONNECTIONS TO HISTORICAL UNDERSTANDING IN EARLY MODERN ENGLAND.

Constructing History in Erasmus's Life of Jerome
THROUGH CLOSE ANALYSIS OF ERASMUS'S LIFE OF JEROME AND OF HIS MANY COMMENTARIES ON SAINT JEROME'S LETTERS THAT MAKE UP THE BULK OF HIS WORK FOR THE 1516 FROBEN JEROME EDITION, I SHALL TRY TO SHOW THREE THINGS. FIRSTLY, THERE ARE GREAT DIFFERENCES BETWEEN ERASMUS'S SCHOLIA AND HIS LIFE OF JEROME AND NO FEWER DIFFERENCES BETWEEN WHAT WE FIND IN ERASMUS'S ANALYSIS OF JEROME AND WHAT WE SEE IN JEROME'S WRITINGS. SECOND, FROM WHAT WE SEE IN THESE WRITINGS I WOULD SAY THAT THERE WERE RATHER FEW MATTERS ON WHICH THE TWO CHRISTIAN SCHOLARS SAW EYE-TO-EYE, AND MUCH MORE ON WHICH THEY WOULD HAVE DISAGREED. THIRD, WE SHALL REMARK THAT IN HIS SCHOLIA, ERASMUS'S MORE "CONTROVERSIAL" ASSERTIONS AND CONCLUSIONS ABOUT JEROME, ABOUT HIS SCHOLARSHIP, AND ABOUT HIS TIMES ARE OFTEN BASED ON ASSERTION AND ON HIS AUTHORITY AS A SCHOLAR RATHER THAN ON CRITICAL OR MODERN HISTORICAL OR TEXTUAL ANALYSIS.

Erasmus's The Epicurean: The Paradox of Christian Epicureanism in Dialogue
IN LIGHT OF THE TROUBLED REPUTATION OF EPICUREAN ETHICS IN NORTHERN RENAISSANCE HUMANISM, ERASMUS'S RECEIPTION OF THIS MAJOR SCHOOL OF ANCIENT PHILOSOPHY IN EARLIER WORKS SUCH AS DE CONTEMPTU MUNDI AND MORIAE ENCOMIUM, AS WELL AS IN HIS VERY LAST COLLOQUIUM EPICUREUS, IS UNIQUE FOR EXPLORING ITS POTENTIAL COMPATIBILITY WITH CHRISTIAN HUMANISM. AS ONE OF EPICUREUS'S INTERLOCUTORS POINTS OUT, GIVEN THE BAD NAME OF EPICUREANISM'S MAIN TENET OF PLEASURE AS THE GREATEST GOOD, ITS ASSOCIATION WITH A VIRTUOUS CHRISTIAN LIFE FREE OF SIN IS "A PARADOX TOPPING ALL THE PARADOXES OF THE STOICS." REPEATEDLY ACCUSED OF BEING AN EPICUREAN, ERASMUS MUST HAVE BEEN KEENLY AWARE OF THIS DILEMMA. I ARGUE THAT BY USING THIS VERY PARADOX IN THE EPICUREAN AS THE FOUNDATION FOR A RHETORICAL REVERSAL OF THE NOTION OF PLEASURE THROUGH DIALOGICAL ARGUMENTATION, IT IS ULTIMATELY THE FORM OF THE COLLOQUIUM THAT Allows ERASMUS TO ADEQUATELY CONFRONT THIS DILEMMA.
Louisa C. Matthew, *Union College*

**How to Run a Painter’s Workshop in Renaissance Venice**

Lorenzo Lotto left us the only surviving account book for a Venetian painter from the first half of the Cinquecento. It is a well-known document, but still underused as a record of artisan business practice, in part because of Lotto’s previous reputation as an “outsider” artist. The fact that Lotto has been recuperated is but one of several reasons for reconsidering his accounts. Recently there has been a great deal more written about artisans and their workshops, as well as more attention paid to records and recordkeeping, notions of credit, and entrepreneurship in the early modern period. This talk will therefore reexamine Lotto’s accounts in hopes of shedding new light on the mechanics and the philosophy of running a workshop in Northern Italy during the Renaissance.

James E. Shaw, *University of Sheffield*

**The Culture of Credit in Early Modern Venice**

The early modern economy operated to a great extent on credit, access to which was mediated through the trust established in personal relations and community reputation, underpinned by the law of contract. This paper uses court records to examine the culture of credit in early modern Venice, with an emphasis on its operation in practice. How did people experience the market at the quotidian level of contractual norms, customs, and practices and what was their concept of “right” dealing, as opposed to “fraud” or “usury”? The extension of “microcredit” to the poor was a key aspect of economic justice both then and now, as expressed in debates over the ethics and utility of regulating credit markets or in the foundation of charitable loan banks. Case studies reveal the informal credit practices that operated alongside the formal market, emphasizing the range of options available to borrowers and lenders.

John Padgett, *University of Chicago*

**The Emergence of Corporate Merchant Banks in Dugento Tuscany**

The organizational invention of the corporation in its medieval sense was induced by mobilization of the market, in the form of the Champagne fairs, by the Church for purposes of state finance — to fund its Italian crusades against the Holy Roman Emperor. War pulled the markets into the Church, to create something new. Crucial business techniques were invented in the fluid merchant world of the Champagne fairs. But the organizational drive toward sedentary *filiali* was imprinted on the market by the visible hand of the Church. The Church was not just an organizational model to imitate, but it actively mobilized Tuscan bankers into becoming papal administrators. The contemporary but separate organizational techniques of Church and business thereby merged. This fusion transformed banks as organizational forms; it slowly and indirectly transformed banking practice. The seed of corporate merchant-banks found fertile soil to reproduce in the *consorteria* social framework of Tuscan patrilineage.
“IT SHALBE EASY FOR YOU TO CONCEAVE THE SENSE”: UNPICKING MEANINGS IN DIPLOMACY AND INTELLIGENCING

Organizer: Helen J. Graham-Matheson, Queen Mary, University of London
Chair: Alan Stewart, Columbia University

Helen J. Graham-Matheson, Queen Mary, University of London
“The surest way to the queen’s attention”: Elisabeth Parr’s Political Agency at the Elizabethan Court

The contribution made by the women of Elizabeth I’s Privy Chamber to politics in their capacity as quasi-diplomatic agents divides scholars. This paper presents the case of Elisabeth Parr, Marchioness of Northampton, in order to demonstrate the prominent roles women could and did play in notable political matters, such as the Elizabethan marriage negotiations, through their associations with the queen and foreign ambassadors. By analysing Parr’s agency on behalf of Elizabeth I during the 1550s and early ’60s, this paper suggests that Parr’s previously unrecognized contribution to Elizabethan affairs significantly adds to existing scholarly discussion by presenting a revised view of female agency and quasi-diplomatic activity, and highlighting Parr’s unique suitability for a quasi-diplomatic role, due to her “kinship” to Queen Elizabeth, and her presence at the center of a quasi-ambassadorial or quasi-diplomatic network throughout her turbulent court career.

Will Tosh, Queen Mary, University of London
“A quiet conscience to trauell”: Spies, Intelligence, and the Early Modern Prison

The textual life of Continental prisons has been studied less than the jails of early modern London, institutions that have recently been identified as sites of study analogous to the universities and the inns of court. This paper examines the correspondence in 1591 between Anthony Standen, a double agent held in Bordeaux, and Anthony Bacon, a well-connected English gentlemen resident in France. It reveals how the two men made use of the singularly porous nature of the early modern prison to engage in collaborative intelligence activity, with one man behind the prison walls and the other at liberty. It argues that the penetrable prison walls allowed secrets and rumur to slip away to freedom with ease, and shows that far from being an isolating experience, imprisonment actually enabled a particularly free sort of social intercourse.

Elizabeth Williamson, Queen Mary, University of London
The Administration of Intelligence: Sixteenth-Century Diplomatic Letter-Books as Informational “Products”

In a recent paper on the office of the State Papers, Professor Alan Stewart identified the archival afterlife of letters as the natural next step for scholars who work with this type of text. This directed focus on provenance can reveal much about how early modern diplomatic letters and letter-books were viewed, valued, and used by the political elite. In light of this, this paper analyzes the management of written information by ambassadors (ca. 1570–1600). Case-studies of specific letter-books will show how the contemporary afterlife of diplomatic correspondence mutates the letters themselves into a secondary “product,” complete with a different intention and signification. This new way of approaching the letters views them as collective and representative rather than individual and content-focused, revealing the letter-books to be both the self-conscious construction of a record of the embassy, inspired by reasons of self-promotion and self-protection, and a serious political, and later historical, resource.
LATIN AND VERNACULAR IN THE
ITALIAN RENAISSANCE: USE,
CONTEXT, AND INTERACTIONS II

Organizers: Eva Del Soldato, Scuola Normale Superiore di Pisa;
Andrea Rizzi, The University of Melbourne
Chair: Eugenio Refini, Warwick University

Francesca Borgo, Harvard University
Vitruvius on the Translator’s Desk: Reception and Translation of De Architectura in Naples
This paper explores the reception and the volgarizzamento of Vitruvius’s De Architectura in Naples, between 1450 and 1515. The scientific treatise was deeply intertwined with the cultural ferment of the Aragonese years, when Naples was in the vanguard of Vitruvian studies thanks to the presence of Giovanni Giocondo and Francesco di Giorgio Martini. After the Spanish conquest, the scholarly discourse that had been interrupted by the foreign invasions resumed, and Naples’s privileged relation with antiquity was restored. One of the most tangible expressions of this revival of scholarship is the publication of the first Italian translation of Vitruvius. Though soon abandoned, this editorial project left its traces in an unstudied 1513 edition of the De Architectura conserved at Harvard. Its marginalia indicate how the translator thought about his work and help to identify the readers at whom the Italian version was aimed.

Heather A. Horton, SUNY, Purchase College
Inventive Latin and the all’antica Vernacular in Quattrocento Architectural Treatises
This paper argues that the languages of architectural treatises not only indicate reading audiences, but also frame authors’ relationships to antiquity. Leon Battista Alberti’s De re aedificatoria (ca. 1450) stands apart as the only Renaissance architectural treatise composed in Latin. Although he often wrote in the vernacular, in De re aedificatoria Alberti’s language balances his call to inventively translate ancient models. In contrast, Filarete (ca. 1465) and Serlio (from 1537) advocate a nominally faithful revival of antique building, specifically comparing their efforts to the restoration of Cicero’s Latin. Intriguingly, these interpretations of classical models are stated in a modern language, the vernacular. Moreover, Francesco di Giorgio included translated Vitruvius in his vernacular Trattati (ca. 1490), mostly to supersede the ancient Roman’s work. Exploring these disjunctions, I suggest that the language of each architectural treatise reveals the author’s mediation between ancient revival and modern invention.

Angela Dressen, Villa I Tatti, The Harvard University Center
The Translations of Pimander, Hermetics, and the Iconography of the Sienese Cathedral Pavement
Vernacular commentaries of classical and medieval texts were extremely important for non-Latinate artists. These vernacular versions were often based on Latin translations or rewritings of ancient texts, which were modernized through the prism of new ideas such as Neoplatonism and Hermeticism. As a result, both the Latin and vernacular versions offered access to theoretical discussions of architecture, and to essential literary sources. For instance, Ficino’s Latin version of Pimander (1463) and its subsequent vernacular translation by Benci had a significant impact on the introduction of ancient cultural and architectural elements such as hieroglyphs, entwined serpents, and other hermetic elements in Renaissance iconography. This paper will discuss the impact of both the Latin and vernacular versions of Pimander on the Sienese pavement panels. In particular, this paper will show the dominant but not exclusive influence of Benci’s vernacular version on the iconography of the Sienese pavement.
Brian Jeffrey Maxson, *East Tennessee State University*

The Vernacular and the Spread of Humanism in Fifteenth-Century Florence

One of the most significant humanist texts produced in early fifteenth-century Florence is Bruni’s Latin version of St. Basil’s “Letter to the Youth.” Subsequently, two vernacular renderings were produced within a short period of time by Antonio Ridolfi and Giovanni Cocchi. Cocchi and Ridolfi, together with many other Florentine patricians, such as Jacopo Bracciolini, sought to broaden the appeal of Latin humanist and classical texts through the vernacular. This paper will examine Cocchi and Ridolfi’s vernacular translations within the context of fifteenth-century Florentine humanism. Through these case-studies, the aim of this paper is to look at the way in which the vernacular language and culture participated in Renaissance humanism.

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**THE PRINCE AND THE ACADEMIES:**

**TUSCAN CULTURAL INSTITUTIONS UNDER THE MEDICI REGIME**

*Sponsor:* Medici Archive Project, Inc. (MAP)

*Organizer:* Elena Brizio, *The Medici Archive Project*

*Chair:* Alison M. Brown, *University of London, Royal Holloway*

Deborah Blocker, *University of California, Berkeley*

The Alterati in Medici Florence (1569–1620): An Accademia between Cultural Dissidence and Political Service

This paper attempts to understand how the Alterati, one of the main private academies of late Renaissance Florence, related to the *principato*. It first details some of its activities, underlining that this secretive group of educated patricians stemming from Republican families cultivated, within their institution, an intellectual and political counterculture. The second part of the paper examines the history of the academy in light of its relationship(s) with the Medici, from Francesco to Cosimo II. The last part of the paper stresses that, though discreetly critical of the Medici, a number of the Alterati also used the knowledge and skills they acquired through academic practice to praise and court them, at times transforming cultural dissidence into political service. This *accademia privata* thus obeyed a complex economy: its nostalgia and discontent, vented in semi-secrecy, were tolerated by the Medici and recycled to serve the ideology of the ruling family.

Claudia Chierichini, *Renaissance Center, UMass Amherst*

Medici and Rozzi: A Sienese Congrega in the Times of Cosimo I

The Congrega dei Rozzi was established in Siena by twelve artisans in 1531. Until 1552 members of the Congrega wrote, printed, and performed twenty-two plays, and assembled a few collections of rhymes and short prose writings; they drafted a constitution and devised an emblem for their association, while diligently drawing up the minutes of their weekly encounters. The agenda behind the foundation and the activities of this association of artisans, as it can be ascertained by analyzing their literary production, appears to have been grounded in sociopolitical and spiritual ideals of reform. In 1561, after a period of relative inactivity linked to the vicissitudes of the War of Siena, and shortly following the establishment of Medicean rule over the fallen Sienese republic, the Congrega undertook a reformation of its constitution, and in 1568 it was closed, along with all other Sienese academies and *congreghe*, by decree of Cosimo I.

Lisa Kaborycha, *The Medici Archive Project*

From the Accademia degli Humidi to the Accademia Fiorentina (1540–47): Inside Cosimo I’s “Cultural Revolution”

In November 1540, calling themselves the Accademia degli Humidi, a handful of Florentine intellectuals agreed to gather on a regular basis to discuss the Tuscan language, to read Petrarch, and to compose sonnets. Almost immediately Duke
Cosimo I’s supporters began to infiltrate the Academy, until by March 1541, they had changed the name to the Accademia Fiorentina and added the position of censor. On August 4, 1547 the Academy was officially dissolved. When on August 11 it reopened, few of the original members were included. What happened exactly during those seven years to cause the regime to crack down on these academicians? This paper will investigate behind-the-scenes correspondence at the Medici court in an attempt to shed light on the political and cultural issues at stake in the early years of Cosimo’s reign.

Bjorn Skaarup, European University Institute
Scientific Teaching in the Accademia del Disegno

This presentation focuses on the particular role of scientific teaching within the Florentine Accademia del Disegno, which arguably represented an unprecedented union of art and science on an institutional level. The new institution, inaugurated in 1563, emphasized educational objectives traditionally associated with the university curriculum of liberal arts and medicine, with particular emphasis on the study of mathematics and anatomy. In its incorporation of geometry, arithmetic, and astronomy the Renaissance art academy adopted the quadrivium of traditional university education. This integration showed remarkable continuity with Leon Battista Alberti’s emphasis on the liberal arts as the ideal educational programme for the visual artist, and an even earlier Vitruvian tradition, which outlined knowledge of geometry as essential to the architect. The mastering of human anatomy, proportion, musculature, and osteology was similarly advocated by Alberti, and clearly adopted in the treatises and educational tools of the first artistic academicians.

30223
Grand Hyatt
Lagoon Level,
Conference Theatre

The Politics and Culture of Violence II

Organizers: Gabriel Guarino, University of Ulster; Alejandra B. Osorio, Wellesley College; Carmel Cassar, University of Malta
Chair: Carmel Cassar, University of Malta

Alejandra B. Osorio, Wellesley College

Violence in the Shaping of the Asian Spanish Empire

Arguably, the making of the Spanish Empire in the New World followed a relatively peaceful process when compared to its easternmost possessions in the Philippines. In the American case, once the Discovery and Conquest phases of empire building (ca. 1492–ca. 1550) came to a close, the violence that characterized them gave way to more consensual forms of imperial rule. At the head of this imperial structure stood the Spanish monarch, viewed as a legitimate ruler who was owed loyalty and obedience by his subjects. Cities played an important role in this imperial structure of rule as well as in the creation of fealties towards the monarch and the wider empire. This was not the case in the Spanish Philippines, however, where, as this paper will show, violence not only shaped local political culture but local conceptions of monarchical rule as well as the spatial organization of Spanish urban centers.

Gabriel Guarino, University of Ulster

Rituals of Violence in Early Modern Naples

Violent excesses, as well as rituals of subversion were often present at various festivals in early modern Naples. It is particularly important to note in this context the ritual pillages of the enormous floats of cockaigne, which were an essential feature of many Neapolitan festivities that often resulted in the injury and death of some participants. Similarly, violent tournaments, particularly bullfights, were particularly popular in the city. The sponsorship of such entertainments quelled the viceroys’ fears of popular rebellion and disorder as much as they fed popular needs for bread and circuses; and it is in this context of maintaining intact the city’s fragile social balances that we should interpret the ubiquity of these spectacles in early modern Naples.
This paper examines the social significance of duels in colonial Potosí during the time of the Habsurgs. At that time, and overall between 1570 and 1640, Potosí was the most populous center in Spanish America. The noted writer, Bartolomé Arzáns de Orsúa y Vela, dedicated numerous pages of his monumental Historia de la Villa Imperial to describe meticulously the most significant duels that Potosinos remembered in the early eighteenth century. Officers and magistrates usually accused Potosinos of being “violent” and inclined to solve their disputes by these means. The city had a private space to these quarrels, the Empedradillo. Pedro Ramírez del Aguila said that this plaza was socially considered a space of courage, where authorities and citizens attended and witnessed many duels and deaths. This presentation deals with the notion of honor among Potosinos and the social relevance of this phenomenon in the urban history of the city.

30224
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Penn Quarter A

INVENTING THE ITALIAN
RENAISSANCE

Organizer and Chair: Matteo Soranzo, McGill University

Wilson Kaiser, University of North Carolina at Chapel Hill
Renaissance Humanism and Interwar American Culture
For movements on both the right and left of the political spectrum, the notion of humanism was central to debates about the changing social context in which Americans experienced the interwar period. In an effort to locate a solid ethical footing in a quickly shifting environment, some of the most interesting figures of interwar American culture, including John Dewey, Lewis Mumford, and Irving Babbitt deployed the Renaissance concept of humanism, while at the same time attempting to redefine it for their own projects. My paper will address such questions as: What was the force of the Renaissance for Americans between the wars? Why did Americans turn to the notion of humanism between the wars? What is the relationship between their notion of humanism and the construction of humanism that is often identified with the Renaissance?

Paul R. Wright, Cabrini College
The Raw and the Cooked: The Renaissance as Cultural Tropic in Times of Crisis
As a means of interrogating the philosophical and historical assumptions that animate nineteenth- and twentieth-century conceptions of the Italian Renaissance, this paper is framed by two moments of cultural crisis wherein the Renaissance past becomes a touchstone for a tortured present. The first instance involves the conservative reaction to the age of revolution in which Jacob Burckhardt lived and constructed his historiographical template of the Renaissance; the second involves the post–World War II malaise that infuses Graham Greene’s novella The Third Man, as well as its cinematic incarnation in Sir Carol Reed’s iconic film. In each case, the interplay between historiographical practice and popular culture suggests that the Renaissance as a cultural construct is a painful negotiation between the traces and artifacts of early modernity; the historian’s instinct to periodize and categorize; and the contemporary anxieties that fuel that process of reimagining the past. To borrow from Lévi-Strauss’s famous formulation, the question becomes how the “raw” material of the Italian Renaissance is “cooked” — and under what ideological conditions.

Rocco Rubini, University of Chicago
A “Crisis” in the Making: The Baron-Kristeller Letters
My paper focuses on the vast and long-lasting (1932–88) epistolary exchange between the two German-American crowns of Renaissance scholarship: Hans Baron and Paul Oskar Kristeller. The letters offer invaluable insight into the making of these scholars’ careers, accounting for their successes and failures, their sentiments
as émigrés, Kristeller’s early steps in Ficino scholarship, Baron’s struggle with the composition of the “Crisis” and defining querelle with L. Bertalot, the merits of Geistesgeschichte, the evolution of American Renaissance scholarship, etc. I also discuss Baron’s exchange with Eugenio Garin and their convergent notions of “civic humanism,” the German scholar’s overall relationship with Italian academia, and the vicissitudes surrounding the Italian edition of the “Crisis.”

Veil and Veiling in Early Modern Europe II: Women’s Headcoverings in Everyday Life

Organizers: Mary Kovel, University of Arizona; Chia-hua Yeh, National Yang-Ming University, Taiwan

Chair: Mary Kovel, University of Arizona

Francesca Canadé Sautman, CUNY, Hunter College & Graduate Center

Concealment and Nakedness: Translucent Veils in Burgundian Hennins

Through manuscript illustration, portraits, and written documentation of textile production, this paper discusses the complex messages about concealment, modesty, consumption, and power elicited by the components of the hennin — conic hat and translucent veil — emblematic of the Burgundian court of the mid-to-late fifteenth century. As object, this veil (flowing over the hat to the floor, reaching over eyebrows or face) does not conceal the wearer at all, yet, by its insistent presence, especially juxtaposed to the stark nakedness of the woman’s face — with eyebrows and facial hair carefully removed — it stands as the cultural mark of veiling. The hennin’s concealment function is at best ambiguous, as it mostly hides the hair, but leaves the face, ears, and neck exposed, and highlights both the gesture of veiling and its failure. Beyond modesty and gendered dress, this veil can best be understood in relation to Burgundian imagery of wealth and power.

Isis Sturtewagen, University of Antwerp

Headwear in the Low Countries during the Long Fifteenth Century: Changing Fashions — Same Techniques?

In traditional scholarship on late medieval dress, it is the common view that frilled, pleated, and goffered veils were fashionable in central and northwestern Europe mainly in the late fourteenth century, and ceased to be used by the first decades of the fifteenth century. For the case of the Low Countries, however, it can be shown through visual and written sources that frilled veils continued to be used in different forms throughout the fifteenth century and beyond. We will try to shed more light on the use and construction of this particular type of veil in one of Europe’s most urbanized regions during the long fifteenth century, and on how the skills and techniques used to make these items of headdress and veiling were adapted to new dress items after they went out of fashion.

Chia-hua Yeh, National Yang-Ming University, Taiwan

Veils for Their Serenest Highnesses: Headcoverings as Everyday Object in the Early Modern Florentine Court

In general, the headcoverings of early modern European women could be read as a sign of gender, religious code, and indicator of her social status. However, their value as an everyday object has been understated by the previous scholarship of the early modern period. This paper therefore aims to explore the materiality of early modern women’s headcoverings by a study on how the women consumed, managed, exchanged, and even designed their veils in their daily lives. To do so, this study employs the wardrobe records and the account books of veil makers from the state archives of Florence from 1530 to 1630, in which the trajectory of veils and their social lives were marked. While mainly considering the veils of noble women in the Florentine ducal court, the paper also gives an insight into the female experience of veil and veiling behind social and religious discourses.
Elizabeth S. Davis, Cornell University

Mon voile et mon habillement: Voyeurism and Vulnerability in Seventeenth-Century France

Isaac Briot created two series of prints in the late 1620s that illustrated contrasting visions of fashionable dress in France. An image in the first series, Diversitez d'habillemens à la mode, pictures a young widow in heavy garments, including a long, dark veil of mourning. The inscription speaks of grief, yet the face in the image remains uncovered, signaling her availability for the world's opinion. By contrast, a young woman from the second series, Les Théatre de France, wears elegant dress accompanied by the transparent veil she dons both at home and abroad. Light and innocence are projected in this image, and her modesty is implied by her protected countenance. For both women, our gaze is unchallenged, although the one is revealed while the other seems shielded. Superficially, the veils signal a protective attitude, but this is superseded by a voyeurism and condescension of the very ones it means to shelter.

30226
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MANUSCRIPTS OF DONNE AND HIS CONTEMPORARIES

Sponsor: John Donne Society
Organizer: Graham Roebuck, McMaster University
Chair: Jeanne Shami, University of Regina

Ernest W. Sullivan, Virginia Polytechnic Institute & State University

Handwriting in the Burley Manuscript: The Case for Transcribed Donne Letters

The physical evidence available for the debate over whether some thirty-two anonymous, transcribed letters in the Burley manuscript speculatively attributed to Donne by Herbert Grierson, Logan Pearsall Smith, and Evelyn Mary Simpson actually belong in the Donne canon consists of the manuscript’s provenance, paper (watermarks and size), binding units, contents, and handwritings. Can all of this evidence meld into a coherent narrative of the Burley’s genesis that leads back to Donne? Thus far, the provenance, paper, binding units, and contents suggest that the letters could be Donne’s. The handwriting of one of the several possible transcribers of several of the possible Donne letters has been identified as that of William Parkhurst. Other appearances of Parkhurst’s hand in other material — Donnean, non-Donnean, and possibly Donnean — combined with possible identification of other hands (or at least the patterns of their locations) could well complete the biography of the letters.

Lara M. Crowley, Texas Tech University

Topicality in the Early Modern Paradox

Donne seemingly dismissed his prose paradoxes as trifles “made rather to deceae tyme then her daugthr truth.” Modern readers might be surprised by their popularity in early modern manuscripts. Extant copies appear alongside his poems, suggesting that contemporaries sought these paradoxes eagerly. Michael Price suggested that Donne incorporated “subtext” in his paradoxes to alert “initiated coterie readers to interpret the works ironically.” I argue that Donne’s paradoxes contain topical allusions and heavily veiled political and social satire. Studying manuscripts prepared by his contemporary readers, particularly friends from the Inns of Court, uncovers meanings likely obvious to Donne’s intended readers. Exploring topicality in the prose problems and the dubious prose characters and essay on valor that circulated with Donne’s paradoxes sheds light on his choice to compose paradoxes that argue against received opinion but not paradoxes in the other common contemporary form: the mock encomium.
Daniel Starza-Smith, *University College London*

The Early Circulation of Donne's *Satires*: Reconstructing Edward Conway's Fragmentary Booklet

This paper examines a booklet of John Donne's *Satires*, which has survived in partial, damaged form in the Conway Papers, the manuscript archive of Edward, first Viscount Conway, Secretary of State. Although fragmentary, this unique manuscript can tell us a great deal about the early circulation of Donne's five *Satires*, especially about their early owners, disseminators, and reception history. My paper will tentatively identify the scribe of this manuscript for the first time and in doing so strengthen existing theories about this artifact's connections to the Leconfield manuscript of Donne's poetry, and the Percys, earls of Northumberland. I will also present my attempts to reconstruct the original bibliographical composition of this manuscript in order to ask precisely what this manuscript contained.

Mauro Calcagno, *SUNY, Stony Brook University*

Monteverdi, Marino, and the Creation of a Post-Petrarchist Fictional World

Monteverdi's madrigalian output can be seen as an effort to create full-fledged and flesh-and-blood characters that go beyond the classic Petrarchan lover. In this process the composer appropriated the poetics of Tasso, Guarini, and Marino, analogous to what Petrarchist poets did by appropriating Petrarch's. The composer embraced Marino's multiplication of perspectives resulting from the poet's capacity to create miniature poetic stories and create fictional worlds. Monteverdi's "impulse to narrative" (Ossi) unfolds through techniques that I subsume under the narratological term focalization, meaning perspective or point of view. I focus on Monteverdi's madrigal settings of poems from Marino's *Rime boscherecce* (1602) included in books 6 and 7, complementing those views of the relationships between the composer and the poet that are limited to the treatment of form or metaphors. I discuss how the genre of the madrigal becomes multivocal and multifocal, with the potential to be developed as a multimedia artwork.

Stefano Lorenzetti, *Conservatory of Music of Vicenza*

The Duality of Space: *Musica segreta* and Madrigal Performance

The concept of atmosphere, recently developed in philosophy and sociology (e.g., Gernot Boehm), is defined as the external effect, instantiated in perception, of social goods and human beings in their situated spatial ordering. Terms such as "musica segreta" and "musica reservata" reveal a particular dimension of the courtly social space that produces a peculiar atmosphere, particularly suitable to the symbolic gift of privilege. It requires the establishment of a common reality of the perceiver and the perceived. If social spaces do not simply exist but are created in action, the madrigal genre and its performance practices are the distinguishing features of atmosphere production in contexts of "musica segreta," according to a fundamental duality: on the one hand, the spatial structures produced by musical performance contribute to enable action; on the other hand, these same spatial structures, anchored in institutions, constrain action. Examples are drawn from the late sixteenth-century Ferrarese repertoire.

Christine Jeanneret, *University of Geneva*

Luca Marenzio's Female Patrons

Among the dedicatees of Marenzio's madrigal books there are three female patrons: Lucrezia d'Este, Bianca Cappello, and Margherita Gonzaga d'Este. In addition, two individual madrigals by this composer are cryptically dedicated to two preeminent Roman women: Clelia Cesarini, daughter of the cardinal Alessandro Farnese; and
Vittoria Accoramboni, wife of Paolo Giordano Orsini, duke of Bracciano. Studies have focused mostly on the male connections established by female patrons, including these. But a different picture emerges from uncovering the connections among these women as being independent patrons and as actively promoting music. A 1582 letter from cardinal Luigi d’Este, Marenzio’s patron, indeed suggests that, in late sixteenth-century Rome, women were not only a passive audience. In my paper I explore the role of female patrons by discussing those avvisi di Roma (chronicles from the papal court ranging from political news to gossip) that indulge in investigating the lives of these women.

30229  
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SHADOW PRINCES: HABSBURG  
FAVORITES IN CONTEXT I  

Sponsor: Society for Court Studies  
Organizers: Dries Raeymaekers, Universiteit Antwerpen;  
Sebastiaan Derks, Huygens Institute  
Chair: Antonio Feros, University of Pennsylvania  

Jose Eloy Hortal Munoz, Universidad Rey Juan Carlos  
A Castellanist Secretary in the Netherlands: Juan de Albornoz, Righthand Man of the Duke of Alba  
The apparition of the figure of the valido at the beginning of Philip III’s reign was not possible until several changes in the structure of the Spanish monarchy had occurred during the last two decades of the sixteenth century. At that moment, the monarchy was institutionalized, and gubernaculum and jurisdictio were separated; the first one was linked to the nobility, whereas the second one, logically, was operated by lawyers. Due to this situation, the political role that Juan de Albornoz, secretary to the Duke of Alba, played during the government of the Netherlands by his patron between 1567 and 1573 could not have been possible. He was his righthand man during all these years and he made possible the promotion of several Spanish and Flemish councilors, playing a crucial role in political, economical, and even religious aspects.  

Ruben Gonzalez Cuerva, Universidad Autónoma de Madrid  
Baltasar de Zúñiga, the Discreet Shadow of Olivares  
Before the Count-Duke of Olivares became the well-known and all-powerful valido of Philip IV, his uncle Baltasar de Zúñiga y Velasco (1561–1622) was the true policy maker and designer of a new international diplomacy for the Spanish monarchy, thanks to his great and deep experience in dynastic affairs. He was ambassador at the court of the archdukes Albert and Isabella (1599–1603), Henry IV of France (1604–06) and the emperors Rudolf II and Matthias I (1608–17). This impressive background stood in remarkable contrast with the lack of experience of Olivares at the beginning of the reign of Philip IV. Such a challenge was carried by his discreet uncle, a man without ambition of public notoriety but of political control, who maintained a subtle relationship with both the king and his official valido.  

Dries Raeymaekers, Universiteit Antwerpen  
In Favor of the Dynasty: Rodrigo Niño y Lasso at the Archducal Court of Brussels (1598–1621)  
When writing about favoritism in the early modern period, historians usually focus on the exclusive relationship between one specific ruler and his or her favorite(s). While this perspective has its merits, it tends to overlook the position of the favorite within the broader context of dynastic politics. The Habsburg dynasty especially employed the services of several men and women who acted as intermediaries.
between the many courts of its members. As such, their stories often point to the existing tensions between the raison d’état and the preservation of the dynasty. This paper focuses on the political activities of Rodrigo Niño y Lasso, Count of Añover, who was considered the gran privado of Archduke Albert at the court of Brussels.

**TELLING OBJECTS II**

**Sponsor:** Princeton Renaissance Studies  
**Organizer:** Marina S. Brownlee, Princeton University  
**Chair:** Ronald Surtz, Princeton University

Nuria Sanjuan Pastor, *Princeton University*

**When Flesh Becomes Word: Teresa of Avila and the Handwritten Relic**

In the Sala de Reliquias of the Discalced Convent of Santa Teresa in Avila, there is one cabinet dedicated specifically to Teresa’s handwritten texts and letters. In the same way as her physical relics, these objects evoke the presence of the saint: by contemplating them the faithful can feel a connection with the humanity of their writer and through this presence come closer to the divine. In my paper, I argue that there are specific aspects of Teresa’s doctrine as well as her written persona that make these letters such a powerful embodiment of her and her thought. The lengthy descriptions of her body in pain and her rhetorical *rusticitas* make her readers feel as if they could see the real Teresa, as if she were present in her writing. Consequently, her letters function as the perfect synthesis of physical and textual relic.

Mia Prensky, *Princeton University*

**The Flame of God: Raquel Núñez Fernández in the Marrano Poetry of Miguel de Barrios**

In seventeenth-century Amsterdam, Marrano poets frequently composed elegies in honor of the Jewish martyrs that were burned alive in the Iberian Inquisition. Despite the fact that women chose martyrdom in equal numbers as men, there only exist two texts that deal exclusively with the figure of the female Marrano martyr. Remarkably, both elegies are about the same woman, Raquel Núñez Fernández, and both were penned by the Spanish-born author Miguel de Barrios. These two poems afford us a unique perspective concerning the cultural and religious significance of the female Marrano martyr.

Juan Escourido, *University of Pennsylvania*

**Modern Objects of Premodern Europe: Board Games and the Economy of Emotions**

Connections between games and politics owe a great part of the attention they have received from academic instances to the figure of Norbert Elias. *Quest for Excitement* (1986) was the first academic work to situate games and sports in the long term of the civilizing process and to study them from the viewpoints of national differences and changes through time. Elias established some characteristics as specific to modern sports that differentiate them from traditional or premodern games. My paper considers what can be learned of the socio-moral codes of thought of a certain historic formation from chess, draughts, and backgammon.

David Souto Alcalde, *New York University*

**Góngora’s Poetry as “Counter Science”: Language and the Unveiling of the Quotidien**

The use and transgression of standard and poetic language by Góngora and his followers during the seventeenth century resonates in the “artificial” languages imagined by Bruno, Bacon, and Locke that grant reason access to the laws of the world. This language presents itself as a material and antithetical one: through a radical redefinition of harmony — making dissonance the rule — and of syntax, Góngorian poetry renegotiates the meaning of perception. By putting everyday objects and phenomena in a new light, Góngorian poetry allows us to question
the concepts of truth than constitute the framework through which we interpret the world. The practical application of the Baconian project achieved in *Novum Organum*, Gongorian poetry is a preventive apparatus that help us to activate an epistemological reconfiguration of knowledge as we “experience” the world.

**30231**

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CUCKOLDS IV: MEDICINE AND DIETS: ENSURING LOVE, CURING IMPOTENCE

*Sponsor:* Women and Gender Studies, RSA Discipline Group  
*Organizers:* Sara F. Matthews-Grieco, *Syracuse University*; Elissa B. Weaver, *University of Chicago*  
*Chair:* M. A. Peg Katritzky, *The Open University*  
*Respondent:* Elissa B. Weaver, *University of Chicago*

Laura Giannetti, *University of Miami*

**Satyrs in the Pantry: Literary Discussions of Aphrodisiac Foods and Potions to Excite Old Lovers**

In the Machiavellian *Clizia* old Nicomaco gets “armed” for his night of love with Clizia: he buys a *satirionne*, a concoction based on the bulbous roots of an orchid, the satyrion, pepper, seeds of wild asparagus, seeds of rocket, onions, and spices noted for their aphrodisiac virtues. Following the advice of the large food literature of the time, Nicomaco also plans to dine with a salad of cooked onions, a mixture of spiced beans, and a half-cooked pigeon to give him sexual potency. The early modern discourse on the desire for sexual potency and its link to nutrition was an important part of the literary imagination of the day; at the same time it was contested by a range of discourses, notably a humanistic view of old age as a happy period free of carnal desire and humoral medical theories that considered sex in old age dangerous for the body.

Meredith K. Ray, *University of Delaware*

**Impotence and Corruption: Sexual Etiquette and Embarrassment in Italian Renaissance Libri di Segreti**

The *libri di segreti* that flourished in Italy throughout the sixteenth century were eclectic works that combined recipes for making cosmetics, hair colors, and perfumes with medical and sometimes alchemical recipes. Often dedicated to female readers, but replete with recipes pertaining to both male and female audiences, these works negotiate a constantly shifting line as they seek to engage with both. Nowhere is this more evident than in medical recipes pertaining to sexual function (or dysfunction) and sexual virtue (or lack thereof). Books of secrets attributed to Alessio Piemontese, Isabella Cortese, and numerous others offer a variety of remedies for male impotence, while Caterina Sforza’s manuscript collection of “Experiments” contains multiple recipes for restoring “corrupt” women to a state of virginity. This paper examines a selection of *libri di segreti* to examine the ways in which sexual impotence and sexual corruption are handled and gendered in these hybrid manuals.

Estela Roselló Soberón, *Universidad Nacional Autónoma de México*

**Love Potions in New Spain**

The kingdom of New Spain was characterized by an ethnically diverse society. Spaniards, native tribes, negro, mulato, and mestizo nonetheless shared a common, “popular” culture. Love problems and the search for their solution were an issue for all social groups. This paper will focus on Inquisition records investigating cases where men took action with respect to women’s sexual indifference or lack of love for them. Francisco López Hidalgo, captain Don Antonio de Centeno de Lavanda, and Luis del Río all turned to magic and powerful *polvos de amor* (love powders) in
the attempt to overcome what they perceived as a reversible emotional and sexual impotence, a temporary obstacle to the fulfillment of their amorous desires. The motives behind recourse to magic, the techniques used (touching, eating, carrying, spreading, or sprinkling powders), and the actual recipes for the composition of these powders will be examined.

MARRIAGE AND LETTERS

30232
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Chair: Katharine Cleland, Pennsylvania State University

Ryan Croft, Pennsylvania State University

“Hand in hand with wandring steps and slow”: Spenser and Milton on Marriage

While critics have often remarked on Milton's recollections of Spenser's Faerie Queene, Milton's use of Spenser's other works has been relatively neglected. This paper takes up one of these works, Amoretti and Epithalamion, examining its afterlife in the relationship between Milton's Adam and Eve. I argue that Milton adopts Spenser's marital iconography to conduct his own meditation on sexual and emotional bonding within marriage. In Amoretti, the poet's and the lady's hands struggle for agency before being finally joined together in the marriage ceremony described at the center of Epithalamion. Within this Elizabethan liturgical context, the lover's grasping of each other's hands and the priest's final joining of their hands together indicate a sacramental union. Milton documents Adam and Eve's relationship before and after the Fall through a similar interaction between their hands. This parallel trajectory reflects a deeper conversation between Milton and Spenser regarding the morality of conjugal relations.

Sara Enid Aponte-Olivieri, SUNY, Stony Brook University

Expediency and Sanctification: St. Hilary's Case

The story of Saint Hilary of Poitiers is presented as a Christianized version of the theme explored in the chapter “On fleeing from pleasures at the cost of one's life” (1.33) of Montaigne's Essays: to end one's life when overpowered by either its travails or the trappings of good fortune. Seeking to have his daughter avoid marriage in order “to wed her to God,” Saint Hilary turns to persuasion and prayer. While assuring his daughter that he has found her a great suitor, he prays to God for her death. The present paper examines this story's extraordinary ethical and theological turns (a saint's expedient manner aimed at a sanctifying end) in comparison with other ambiguous intersections of the moral and religious realms within the Essays. From these scenarios we will draw a fuller interpretation of the “moderation Chrestienne” attributed to Saint Hilary.

Jessica Otis, University of Virginia

The Oxinden Cipher: Familial Strife and Secret Writing in Early Modern England

The life of Henry Oxinden of Barham has become well-known through the accidental survival of his extensive correspondence, much of which has significance for those studying the English civil wars. Although historians have noticed his use of a cipher in that correspondence, they tend to interpret this solely within the context of political instability and postal espionage. However, Oxinden also employed this cipher to encrypt personal notes within his almanacs, which were never meant for circulation. A close examination of the texts from both his correspondence and his almanacs suggests Oxinden employed his cipher to hide private thoughts from close friends and family members, not just postal spies. This paper will examine the changes in Oxiden's deployment of his cipher over time, particularly with respect to his marriage and his wife's role in managing their family affairs.
Rethinking Gaspara Stampa in the Canon of Renaissance Poetry I

Organizers: Unn Falkeid, University of Oslo; Aileen A. Feng, University of Arizona
Chair: Giuseppe Mazzotta, Yale University
Respondent: Jane C. Tylus, New York University

Unn Falkeid, University of Oslo

Gaspara Stampa and the Sublimity of Passions
Gaspara Stampa’s Rime is often read within the tradition of Petrarchism, in which female sentiments are given a poetic voice. However, Stampa’s sensual language of desire may be interpreted within a broader context of Renaissance mannerism where the passions are considered crucial for the salvation of man. This paper aims to explore how the borders between the sacred and the profane actually disappear in Stampa’s poetry. In the myth about how Love entered the poet’s heart on the same day as the Creator left the womb of Virgin Mary, the human passions and corporeal experiences are elevated to the level of a providential drama. Simultaneously, the poems’ stylistic simplicity dramatizes the infusion of sacredness into the human reality. In this way Stampa’s poetry becomes an important contribution to Renaissance aesthetics and to the contemporary revaluation of the physical life in all of its aspects.

Aileen A. Feng, University of Arizona

Desiring Subjects: Mimetic Desire and Female Jealousy in Gaspara Stampa’s Rime
This paper explores a triangular structure of desire that recurs throughout Gaspara Stampa’s Rime. Beginning with the intrusion of a second, female voice — that of “qualch’una” — in the tercets of the opening sonnet, Stampa presents both her desire for the male beloved and her poetic inspiration as mediated by the envy of a second woman who hopes to emulate her. The explicit inclusion of a female rival in both love and fame places Stampa’s poetry within a larger tradition: by presenting female jealousy and envy as a positive and necessary component to poeticizing, Stampa challenges the classical trope of female jealousy as a destructive attribute that prohibits women from being trustworthy or friends. Examining a series of triangular paradigms within the collection elucidates not only a shifting perspective on the nature desire, but also the role of female-homosocial bonding in the emerging early modern female lyric tradition.

Theater and Drama VI

Chair: Louise Bourdua, University of Warwick

Melanie Zefferino, University of Warwick

The Spectacular Marionette Theater of Feasting Elites in Baroque Venice and Vienna
The architects of the Renaissance revived the use of figures in theatrical productions, but it is with the opera of the Baroque era that the “figura di nuova invenzione” enlivened the scenes entertaining European aristocrats and clergymen in their private palaces for feasting occasions. While conjoining the semiotic systems of sound/speech, movement and image, the marionette opera blurred the boundaries between the religious and secular theater, but also the visual and performing arts, drawn together in a spectacle that shared values and aesthetic principles with the showcasing festival, and thus engaged the elite audience of the time, particularly in Venice and Vienna. Indeed, the marionettes that gave breath of life to amazing scenic apparatuses embodied essential features of the Baroque taste. They also played a role in cultural exchange evoking the intangible heritage of distant worlds while entering the sphere of collecting, as objects of memory of celebrative theatrical events.
Peter Hinds, *University of Plymouth*

**Shakespeare Adaptation during the Popish Plot and Exclusion Crisis, 1679–82**

This paper considers adaptations of Shakespeare’s plays in the London theaters between 1679 and 1682. The theaters became thoroughly engaged with religious and political controversy at this time and Shakespeare’s plays were used in order to make political comment with impunity and disguise. The paper concentrates on Nahum Tate’s partisan revisions to *Richard II* and *Coriolanus* as examples of the phenomenon. Whilst there have been studies of the adaptation of Shakespeare’s drama in the later seventeenth century this paper argues that a more sustained setting of the plays in their material contexts, of theater and print, can reveal the complex ways in which they were freighted with political comment. Consequently the paper seeks to demonstrate how recent insights from theater and performance history as well as from the history of the book and reading can lead to a more nuanced understanding of Shakespeare in the late seventeenth-century theatrical repertoire.

**THE OTHER LUCREZIA MARINELLA: HER SPIRITUAL WRITINGS**

*Organizer: Armando Maggi, University of Chicago*

*Chair: Michael Subialka, University of Chicago*

Elizabeth Fiedler, *University of Chicago*

**Artistic Imagery in Lucrezia Marinella’s De’ Gesti eroici of St. Caterina of Siena**

This paper will analyze Lucrezia Marinella’s hagiography of St. Caterina, titled *De’ gesti eroici e della vita maravigliosa della serafica S. Caterina da Siena* (1624) in relation to Counter-Reformation painting and to the saint’s own spirituality. It will include a study of selected artistic representations of the saint from the Baroque period through the lens of Marinella’s hagiographic work because of the strong emphasis on visual representation, as if Marinella were consciously thinking of the medium of painting while writing the book. It will also clarify the dialogue between St. Caterina’s own spirituality and its seventeenth-century interpretation according to the Counter-Reformation, specifically as interpreted by Marinella.

Armando Maggi, *University of Chicago*

**Lucrezia Marinella’s Hagiographic Style**

This paper analyzes Marinella’s diverse approaches to hagiographic narratives. Although Marinella composed spiritual texts in prose and verses, in this essay I will focus on her two hagiographies of Saint Francis of Assisi (and Saint Claire) and of Saint Catherine of Siena. Marinella’s dialogue with the referential medieval hagiographies brings to the fore important aspects of baroque spirituality and literary style. Marinella writes hybrid hagiographies in the sense that she contaminates this seemingly rigid genre with other literary forms. See, for instance, her *De’ gesti eroici* dedicated to Saint Catherine of Siena (1624) in which she makes abundant use of rhetorical devices typical of classical literature and in particular of epic poetry. Her difficult, often challenging spiritual writings compel the reader to reconsider several received ideas about the goal and power of literature.
CENSORSHIP AND SELF-CENSORSHIP IN RENAISSANCE LITERATURE

Organizer and Chair: Kristin Phillips-Court, University of Wisconsin, Madison

Kevin Dunn, Tufts University

Pericles and Parrhesia
Michel Foucault’s late work on parrhesia, or “frankness of speech,” describes the parrhesiastic “game” in which the truth-teller garners authority through a set of rules that involves, among other elements, the establishment of risk of dangerous speech. This paper analyzes this game as played out in the tragicomedy Pericles (on which Shakespeare perhaps collaborated). The play repeatedly imagines a censorship applied not from the outside, but from within the rules of the game, the necessary precondition of the counselor’s authority. As a result, political argument in Pericles has a peculiarly forced character, necessitated by the game. Walter Benjamin argues that in early modern drama, written from the perspective of a bureaucratic elite, the monarch often behaves like “a tyrant even where the situation does not require it”; in the same manner and for the same reason, the truth-telling game assumes censorship even where the political context does not demand it.

Kristina M. Olson, George Mason University

The Problem with “Onesti Vocaboli”: Self-Censorship, Censorship, and the Decameron
In the “Conclusione dell’Autore” of the Decameron, Boccaccio anticipates the criticism that he erred in featuring women narrate licentious tales. His defense rests in the employment of what he claims were “onesti vocaboli” (§3). Boccaccio allows for this lack of self-censorship by referring to a poetic sensibility shared by several of his contemporaries, such as Giovanni di Garlandia and Alberico da Montecassino, who distinguished between the scandalous nature of the material at hand and the words employed. I compare this distinction with the subsequent censorship of the Decameron that took place in the sixteenth century by the Deputati (1573) and Leonardo Salviati (1582), which was mainly completed with the purpose of excising anti-clerical content. Ultimately, I ask whether the sociopolitical reality of the censorship of the Decameron reveals another reading of his dedication of the work to women: as a way to contest censorship based upon ideological grounds.

Mihaela Caponegro, Princeton University

Montaigne and Roman Censorship
In 1580, immediately after publishing the first version of the Essays, Michel de Montaigne embarked on a journey to Rome where the papal censors examined his book and presented him with a list of items to be changed and/or removed. From this list, Montaigne chose six main points that he mentions in his private travel journal. In my paper I will examine these items and I will analyze Montaigne’s direct textual reactions to the censors’ observations as they appear in the text of the 1582 edition of the Essays. I argue that the papal censorship marked the beginning of significant textual developments, and that Montaigne’s rapport with Sisto Fabri, the official who ordered and supervised the censorship process, was a rather fruitful collaboration that enhanced the writing of the Essays, rather than repressing it, thus shedding new light on the definition of censorship as we understand it today.

Christopher Mead, University of California, Berkeley

The Charter of Christ and the Protestant Author
One fascinating medieval symbolization of the Passion is the Charter of Christ, which Miri Rubin describes as a “document inscribed on the crucified body, with wounds as its script.” I will show how a motif in which Christ’s skin is parchment, his wounds are script, and his blood is sealing wax is transformed through print into a general conception of suffering authorship taken up by Protestants like John Foxe and Robert Burton. The unlimited replicability of print and the birth of the textual edition make the miracle of Eucharistic authorship available to all. In both of these
cases, the printed page and the audience’s potentially violent response are described in terms of the author’s prostrate body. Placing the real and imagined responses of readers in a Christological context, these authors create a powerful defense against censorship, which now appears as an act of violence committed against an innocent textual body.

CONVERSION AND THE MATERIAL BOOK

Organizer: Peter A. Mazur, The University of York
Chair: William H. Sherman, University of York, Langwith College

Kathleen A. Lynch, Folger Institute
How Does the Fixity of Print Become a Problem for Religious Identity?
Few scholars would defend the thesis that print fixes texts. But I propose that it is still worth considering how the printed text manifests a desire for fixity. I take my case from the genre of the seventeenth century Protestant conversion narrative. This mode of autobiography is teleologically oriented toward a stable end. I ask if we can shift our attention from fixity to fixation, where the issue is not whether or not the text is fixed but rather what does the desire for fixity serve? How does it work as a conditioning factor of textual production? And what are the implications for the interiorized identities that are modeled in the printed texts of spiritual experience? I will address these questions with a study of the textual history of multiple editions of one such narrative, Henry Jessey's *Exceeding Riches of Grace Advanced* (1647), a report of Sarah Wight’s fast-induced prophecies.

Vanita Neelakanta, Rider University
Reading as Re-collection in Bunyan’s *Grace Abounding to the Chief of Sinners*
It is a Reformation commonplace that the way to salvation is through reading and understanding the scriptures. However, the trajectory of John Bunyan’s conversion narrative, *Grace Abounding to the Chief of Sinners*, indicates that rather than read in order to be saved, Bunyan is only capable of reading correctly once he believes he has been saved. Conversion is thus a prerequisite for — not a consequence of — correct scriptural reading. This paper considers the startling inversion in the relationship of reading to election presented in Bunyan’s text by examining the way reading is predicated as a function of remembering. Memory operates as the hermeneutical tool with which the converted Bunyan recalls and recollects, in writing, previously fragmentary and elusive scriptures to reveal the graceful workings of Providence. Post-conversion reading catalyzes the conversion narrative — a form structured upon remembering and recognition — in order to instruct others in the signs of divine mercy.

Helen Smith, University of York
“Bookes, Beades and Images”: The Objects of Conversion in Early Modern England Narratives of conversion from Catholicism to Protestantism in early modern England frequently chart a move from the objects of Catholic error to the reading practices of the Reformed church. These stories insist upon the distinction between “Popish” books, listed as things among other things, and “godly” books described in terms of their content and the actions of reading. Thus, for example, Lettice Dudley took away Marie Gunter’s “bookes, Beades and Images, and all such trumpery” as part of a conversion that saw Marie turn to devotional texts and diligent reading. In this paper, I will explore the apparent instability of the book’s object status by tracing the particular histories of objects used to prompt or confirm conversion, and will argue that a careful attention to devotional practice blurs the boundaries between Catholic things and Protestant words, situating the experience of both confessions within a rich material environment.
Saturday, 24 March 2012
2:00–3:30

30301

Grand Hyatt
Independence Level,
Independence B

THE EARLY MODERN PAPACY AND CURIA III: GLOBAL CONCERNS

Organizers: John M. Hunt, University of North Florida; Sheryl E. Reiss, University of Southern California

Chair: Christopher Celenza, The Johns Hopkins University

Respondent: Nicholas Terpstra, University of Toronto

Sheryl E. Reiss, University of Southern California

Giulio de’ Medici (Pope Clement VII), the World beyond Europe, and the Visual Arts

Giulio de’ Medici (Pope Clement VII, r. 1523–34), is well known for his vacillating relationships with European rulers including the Holy Roman Emperor Charles V, the French King Francis I, and the English King Henry VIII. Less well known are his dealings with the world beyond Europe. This paper explores Giulio de’ Medici’s interactions — both as cardinal during the pontificate of his cousin Leo X and as pope — with the world beyond Europe. These interactions were with Muslim cultures (especially that of the Ottoman Turks) and with recently encountered cultures of the Western hemisphere. Particular emphasis will be placed upon how his engagement with the non-European world can be studied through visual representations and gifted objects. Works of art to be considered include Raphael’s Transfiguration; Giulio Romano’s Donation of Constantine in the Sala di Costantino; the decorations of the Villa Madama and Poggio a Caiano; and the Mixtec manuscript Codex Vindobonensis Mexicanus 1.

Pamela M. Jones, University of Massachusetts Boston

Pope Clement XI’s Canonization of Pope Pius V in the Fight against the Muslim “Infidels”

Pope Pius V, who formed the Holy League that defeated the Ottoman Turks at Lepanto in 1571, was the only early modern pontiff to have been canonized; moreover, he was the first pontiff raised to sainthood since Celestine V in 1313, and the last to be so honored until Pius X was canonized in 1954. This paper focuses on Pope Clement XI Albani’s canonization of Pius V in 1712. It entails a close analysis of Clement’s geopolitics, together with the visual and written imagery in Paolo Alessandro Maffei’s Vita di S. Pio quinto (Rome, 1712), a hagiography written for Clement. At the nadir of his pontificate, Clement XI hoped to enlist Saint Pius V, whom he interpreted as both a holy warrior and a prayerful pastor, in the fight against the Muslim “infidels.”

30302

Grand Hyatt
Independence Level,
Independence C

THE SKETCH AND SKETCHING I

Organizer: Patricia L. Reilly, Swarthmore College

Chair: Maria Ruvoldt, Fordham University

Jessica Louise Stewart, University of Virginia

Experimentation and Innovation in Verrocchio’s Compositional Sketches

Among Verrocchio’s drawings, his heads of women and youths are most esteemed, yet there are in the Uffizi three compositional sketches of the Madonna and Child
that reveal much more innovative graphic techniques than are typically associated with Florence in the 1470s. Often overlooked due to problematic attributions and difficulties in legibility, these sketches are host to a range of experimental and unexpected activity, from the use of silverpoint to rapidly render an idea in flux, to the sustained study of a composition by reworking the same physical space of the page, a technique whose origins are generally located in Leonardo’s work. A closer examination of these drawings will not only offer a more nuanced view of Verrocchio as a draftsman, but will also reveal his role in the increasing primacy of the sketch during the last years of the Quattrocento.

Patricia L. Reilly, Swarthmore College
Leonardo and the Definition of the Sketch
The Renaissance concept of artistic genius is founded on the practice and theory of the sketch, and Leonardo is held to be the first master of the art and the first to theorize about it. This paper will consider the workshop traditions that Leonardo drew upon to practice sketching and the different terminologies he employed to conceptualize it. It will also consider how Vasari recognized and reconceptualized these practices and terms when he developed his now canonical concept of disegno.

Gail Feigenbaum, The Getty Research Institute
Due segni di carbone: Sketch as Artifact and Art
Pietro Aretino wrote to ask Michelangelo to send him a drawing — “due segni di carbone” — that he would otherwise have thrown into the fire. Aretino was after a sketch — not so much a work of art but something that functioned almost as a relic, a souvenir of the artist himself. I will examine explore how the modest sketch, an object that in the early Renaissance was regarded as merely an artifact of the working process, came to be valued in the sixteenth century as a charged sign of the thinking — literally the primo pensiero — of its creator. It was no great stretch to recognize in such sketches the correlative to what art theory articulated as the idea formed in the mind of the artist, as opposed to its laborious elaboration in a finished work. It is no coincidence that Vasari was a pioneering collector of the sketch.

Sponsor: Historians of Netherlandish Art
Organizers: Koenraad J. A. Jonckheere, Ghent University; Sven Dupré, Max Planck Institute for the History of Science
Chair: Sven Dupré, Max Planck Institute for the History of Science

Martha Gyllenhaal, Bryn Athyn College
Incarnating Sculpture: New Insights into Seventeenth-Century Studio Practices
Citing domestic inventories and depictions of collections, Frits Scholten underscored the popularity of plaster reproductions of sixteenth-century Italian and Northern sculpture, as well as the standard classical reproductions in the Netherlands around 1600, positing “some kind of Dutch canon of taste.” I investigate how artists’ collections played a central role in the creative process by supplying certain character types that painters adorned with textiles and accessories; Nero, the Old Women Sybil, Vitellius, Philip the Arab, or Tetrode's Hercules were transformed into popular subjects — the singer, toper, fat man, peasant, exotic, or penseur. Artists who used their collections in this ingenious manner included Cornelius van Haarlem, Goltzius, Rubens, Sweerts, Lievens, and Rembrandt and his students. My empirical observations are grounded in contemporary treatises that encouraged painters to work from sculpture but urged them to bring it to life in their two-dimensional work by using soft brushstrokes and warm colors.
Susan Anderson, *Maida and George Abrams Collection*

**Cornelis Dusart’s Collection and Its Impact on His Stylistic Development**

Cornelis Dusart’s art collection has been known since Abraham Bredius’s *Künstler-inventare* (1915–22), and its inventory was transcribed again by Pieter Biesboer in his *Catalogue of Paintings in Haarlem, 1572–1745* (2001). Although Bredius matched some objects with extant works, neither author attempted an analysis of the influence these pieces had on their owner. Although Dusart has long been considered a mere follower of Adriaen van Ostade, his dramatic shift away from the noble peasant of his teacher after 1685 (the year of Ostade’s death), belies a broad knowledge of artistic sources, cleverly amalgamated, that led him towards a bolder figural and compositional style and wider range of subjects. His collection suggests both a practical studio archive and a cosmopolitan selection of paintings on display — including Italianate works — played a role in his artistic evolution. This paper will explore the depth and variety of these sources as manifest in Dusart’s corpus.

Everhard Korthals Altes, *TU Delft*

**Dutch Artists of the Early Eighteenth Century and Their Collections**

In this contribution several collections of Dutch artists from the early eighteenth century will be studied. Painters such as Nicolaas Verkolje, Philip van Dijk, Isaac de Moucheron, and Cornelis Troost owned paintings, prints, books, and drawings. The importance of the auction catalogues of these collections is that they give us a glimpse of eighteenth-century artists who used their collections as a source of inspiration for their own art. It is obvious, for example, that Nicolaas Verkolje extensively used the prints and illustrated books from his own collection for his history paintings.

30304

Grand Hyatt

Independence Level,

Independence E

**AT THE INTERSECTION OF MANUSCRIPT AND PRINT**

*Sponsor:* Society for the History of Authorship, Reading and Publishing (SHARP)

*Organizers:* Anne Lake Prescott, Barnard College; Michael Ullyot, University of Calgary; Steven W. May, University of Sheffield

*Chair:* Ivan Lupic, Columbia University

Valentina Lepri, *Instituto Nazionale di Studie sul Rinascimento*

**The Strategy of the Philosopher Giordano Bruno and His Readers**

Before he was burned as heretic by the ecclesiastical court in 1600 in Rome, the Italian philosopher Giordano Bruno composed a series of works that circulated both in manuscript and printed versions. Bruno always personally controlled the publication of his texts and he assigned just a selection of his work to go into print. In my paper I would like to illustrate that the author wittingly determined a double dissemination of his texts because he meant to address two different kind of readers. Focusing mainly on some texts written during his last stay in Germany it is possible to understand the strategy that Bruno put into action in order to spread his philosophical thought. At the same time the analysis will shed light on the identity of the two different kind of readers and, most importantly, will clarify the deepest reasons that persuaded him to use this editorial strategy.

Helen Sonner, *Queen’s University Belfast*

**The Discovery of Guiana: Ralegh’s Rhetoric in Manuscript and Print**

Walter Ralegh’s *Discovery of Guiana* (1596) generally has been interpreted by modern readers as an aesthetic achievement, a rhetorical failure, and a moral abomination. Joyce Lorimer has recently published a scholarly edition of an annotated manuscript of Ralegh’s narrative that predates the printed text (Hakluyt Society, 2006). Documentary evidence indicates that Ralegh’s manuscript proposal had received a negative response from the queen and Privy Council several months before the work
was entered in the Stationers' Register. This timeline raises questions of why Ralegh printed a proposal that had already been rejected. I argue that the manuscript annotations and textual variations between the manuscript and print editions suggest that the printed version of the *Discovery* may have been more politically transgressive and more rhetorically successful than modern readers have recognized, and that many of Ralegh's meanings may have been affected by print, not merely in print.

Carol Pal, *Bennington College*

*Neither Fish nor Fowl: How Texts and Authors Were Redefined in the Hartlib Circle*

In the 1630s, a number of scholars shared a similar experience. They jotted down some ideas and sent them to a friend for his advice. Then, months later, they would notice an anonymous tract making the rounds of the republic of letters — their own "undigested" words, now in another form, under another name. All were highly annoyed at having their work rushed into print. Yet none considered it plagiarized, nor did they cease sending material to this same person — the intelligencer Samuel Hartlib. Scholars knew that the fate of their words lay in his hands. Their texts might be excerpted, translated, or collated, to recirculate in new letters, manuscripts, or print. But whatever form they took, they would most likely emerge under the name of Hartlib. This paper examines that multivalent hybrid "publishing" phenomenon, and the ways Hartlib’s name became its corporate intellectual brand.

**ARTISTS’ LETTERS, 1400–1700**

**Grand Hyatt**  
**Independence Level, Independence I**

*Organizer: Alexandra C. Hoare, CASVA, National Gallery of Art*  
*Chair: Deborah Parker, University of Virginia*

**Eliana Carrara, Università degli studi del Molise**

*Vasari’s Letters*

Eliana Carrara Vasari is an extraordinary figure in the sixteenth-century Italian art world. His impressive correspondence includes hundreds of letters addressed to scholars, ecclesiastics, kings and rulers, collaborators and advisers, and presents a wide range of expressions and an innate ability to get in contact with his correspondents. Based on previously unpublished documents that I found, and in course of publication, my paper aims to present an overview of Vasari’s language and of his skills as writer of the *Lives*, a milestone in the Italian history of art.

**Alexandra C. Hoare, CASVA, National Gallery of Art**

*Salvator Rosa’s Letters: Epistolary Personas, or the Letter as the Self and the Friend*

The large epistolary corpus of the painter and satirist Salvator Rosa (1615–73) — almost 400 letters — offers valuable insights into the enduring Seicento conception of the letter as an embodiment of identity and a conduit of the relationships that help sustain that persona. Previously tapped by scholars for facts and figures, Rosa’s letters are here reconceived as documents of a socially contingent self-manufacture, and are probed for their form as much as their content. Rife with the philosophical topoi of friendship, sincerity, trust, possession, speaking, silence, presence, absence, reciprocity, and artifice (among others), Rosa’s letters can be closely compared with the subjects of his pictorial and textual repertoire. All three share the same performative and rhetorical impetus: like his paintings and poetry, Rosa’s letters are a revealing — and often carefully constructed — site of self-fashioning and self-revelation.

**Elizabeth Carroll Consavari, Independent Scholar**

*The Artist As Mediator: Dario Varotari’s Role at the Casinò Mocenigo, Venice*

Heir to Paolo Veronese, Dario Varotari (1539–96) followed his master’s path from Verona to Venice as a painter-architect producing altarpieces for the churches of San Barnabà, the Redentore, and San Stin. Recent scholarship has demonstrated substantial interest in Varotari’s role as a decorative fresco painter, especially in the
case of the Casinò Mocenigo where he painted fresco cycles in 1592–97. Casinò Mocenigo, located on the island of Murano, is one of the oldest remaining casini or ridotti, (apartments for private entertainment, business meetings, and eventually gambling), in Venice. New evidence discovered in a letter agreement written by Varotari in 1592 suggests that he, enlisted by patron Alvise Mocenigo, functioned not only as a painter but also as a mediator, even architect, during a structural intervention. In light of Varotari’s letter, the attribution of Casinò Mocenigo as well as Dario Varotari’s role as painter-architect merits revisiting.

Devin Therien, Queen’s University

A Letter and a Painting: Toward the Reconstruction of Mattia Preti’s Theory of Art

In February 1665 the Italian painter Mattia Preti (1613–99) responded to a letter he had received from the Sicilian patron Don Antonio Ruffo (ca. 1610–78). The painter’s reply included a coherent answer to Ruffo’s inquiries about the work of such contemporary artists as Salvator Rosa, Pier Francesco Mola, and Ciro Ferri. One finds in this letter both conventional art-theoretical topoi as well as a comparative assessment of artistic styles and skills. As such, the letter serves as a rudimentary outline of Preti’s art-theoretical knowledge and how he applied such knowledge to contemporaneous artists and their art. This paper proposes to use the contents of this letter in conjunction with the painter’s seldom-considered Allegory of the Arts (1660s) among other paintings to establish a basis for reconstructing Mattia Preti’s theory of art.

30307
Grand Hyatt
Independence Level,
Franklin Square

RENAISSANCE PORTRAITURE:
IDENTITY IN WRITTEN WORDS III

Organizers: Eveline Baseggio Omiccioli, Rutgers University;
Sarah Blake McHam, Rutgers University

Chair: Eveline Baseggio Omiccioli, Rutgers University

Leah R. Clark, Saint Michael’s College

Obverse, Reverse, Frames, and Images: Emblematic Modes of Reading Portraits in Quattrocento Studiolo Culture

The portrait, and particularly its relation to text, was closely linked to new ways of reading visual imagery that emerged within the context of the studiolo at the end of the Quattrocento. My paper will pay attention to how the physical form of diptychs (and portraits painted on both sides) incited a type of dialogue. This dialogue is produced between the outside and the inside, the reverse and the obverse; the work forces the viewer to engage with the two sides to comprehend the meaning of image and text combined, often in an intertextual manner. By drawing upon examples at the court of Ferrara, this paper will argue that this mode of reading portraits and diptychs was closely linked to humanist and religious debates and artistic practices, but also to the increasing importance of emblems, fables, and invenzione that permeated both textual and visual spheres.

Amy N. Worthen, Des Moines Art Center

Panegyric and Portraiture; or, Rescuing Cassandra Fedele from Prostitution

In the illuminated dedication page of the Panegyric on Doge Marco Barbarigo by Vettor Capello (1486), the woman with the banner of San Marco standing behind the Doge and his young grandson is not simply a personification of Venice. I will argue that she is the Latin orator and (former) child prodigy Cassandra Fedele (ca. 1464–1555). Her figure combines an image of Venetian state with a representation of oratory, as personified by this famous Venetian woman. The identification of illumination’s female figure as Fedele adds an image to the short list of lifetime portraits of her — a woodblock print in Foresti’s entry on Fedele in De Claris Mulieribus (1497) and a lost Bellini portrait. By the eighteenth century, Fedele’s actual identity was no longer associated with her distinctive appearance. The nameless image of this brilliant woman came to represent a vain woman and fifteenth-century anti-sodomy laws.
Julia Valiela, *Institute of Fine Arts, New York University*

Wrinkles and Rosaries: Interpreting Sculpted Portraits of Old Women from Cinquecento Rome

Renaissance portraits of young, beautiful women have long enjoyed the admiration and critical consideration of poets and art historians alike, but what of the portraits of the old and homely? Rare in the Quattrocento, independent Renaissance portraits of mature women date largely to the following century. Were these portraits faithful likenesses? Who commissioned them and for what purposes? What were they intended to communicate? In raising these questions, this paper examines the largely overlooked sculpted portraits of older women from sixteenth-century Rome, such as Giacomo del Duca’s bust of Elena Savelli in prayer (S. Giovanni in Laterano). Sepulchral inscriptions, archival records, behavioral manuals, verses by Vittoria Colonna among other written sources prove instrumental in interpreting these images of the unsparingly aged and spiritually engrossed. The paper concludes that these portraits were not frank transcriptions of physiognomic imperfections and habitual pastimes but normalized commemorations embodying period ideals for matrons and widows.

TRANSFORMATIONS ACROSS MEDIA

**30308 Grand Hyatt Independence Level, Lafayette Park**

*Organizer: Giancarlo Fiorenza, California Polytechnic State University*

*Chair: Timothy D. McCall, Villanova University*

Sean Roberts, *University of Southern California*

Transformation, Circulation, and the Materials of Renaissance Prints

Praising the engravings of Mantegna, Giorgio Vasari wrote “the world has been able to see not only these works but also the manners of all the craftsmen who have ever lived.” Here Vasari introduced the foundational concepts that printing allowed for the wide circulation of images and that prints transformed visual information from one medium to another. Recent scholarship has deflated claims for the standardization and authority of printed images. Yet revisionist studies often remain fixated on the spread of images and on the transformation of artistic ideas and styles from painting, sculpture, and architecture into print. Instead, this paper examines a different series of transformations and circulations. I explore the itinerant craftsmen, tools, and natural resources and examine the transformation of raw materials including copper, paper, ink, and stone. I argue that viewers were acutely aware of the geographic peregrinations and material transmutations that produced early Italian engravings.

Giancarlo Fiorenza, *California Polytechnic State University*

Multimedia in Marcantonio Raimondi’s Early Engravings

This paper addresses the lively cross-fertilization and imitation of a variety of media and materials that inform the making and reception of Marcantonio Raimondi’s early engravings. Raimondi was not only keenly sensitive to the material properties of sculpture, painting, drawings, and architecture, but also seems to have been well versed in the theoretical underpinnings governing other media. For example, in the development of his mythological imagery, he was especially attuned to the rhetoric of pathos promoted by Pomponius Gauricus’s *De sculptura*, and issues of invention endorsed by Leon Battista Alberti’s *De pictura*. The engravings that Raimondi produced in Bologna, before he relocated to Rome, also coincide with the local humanist investment in mythology, which celebrated its diversity and *copia*, privileging philological expansion and the power of poetic eloquence, not fixed allegorical definitions, to lead to objective truth.
Michaël J. Amy, Rochester Institute of Technology

From Mural to Panel, and Beyond: Cimabue’s Altarpiece of the Crucifixion at Assisi

Cimabue’s fresco of the Crucifixion of ca. 1280 in the south transept arm of the Upper Church of San Francesco at Assisi has received considerable attention in the literature for both its formal and psychological riches. What is most remarkable, however, is that this mural painting is an altarpiece and that it prefigures highly significant developments that will be found in altarpieces made also in other media. Monumental altarpieces were occasionally produced in the late Ducento, witness Duccio’s Rucellai Madonna painted with tempera on panel, which likewise has the large, uninterrupted field, which would only become standard in the Cinquecento. At Assisi however, where storytelling is all important, Cimabue’s altarpiece shows narrative on the grand scale. This paper will examine how and why this came about, and what impact Cimabue’s well-known fresco had upon the design of later altarpieces.

30309
Grand Hyatt
Independence Level,
Farragut Square

CIVILITY, NOBILITY, AND ORDER IN RENAISSANCE IRELAND

Organizer: Brendan Kane, University of Connecticut, Storrs

Chair: Hans Pawlisch, Joint Chiefs of Staff

Respondent: Christopher Maginn, Fordham University

Brendan Kane, University of Connecticut, Storrs
Being Noble in Ireland before Henry VIII

This paper considers nobles and concepts of nobility in the century preceding Ireland’s creation as a kingdom under the English crown (1541). A curious aspect of that constitutional change was Henry VIII’s acceptance of Gaelic lords into the ranks of English nobility. The historiography details how the English considered the Gaelic Irish barbarous and savage. How, then, could Henry have allowed “savages” like the O’Neill chief to come to court and leave an earl? Did the king believe he could raise the barbarous to civility merely by royal will? Or did he recognize Irish lords as fellow elites and merely wished to co-opt their traditional authority for crown advantage? A fundamental problem in answering these questions is that we have no clear sense for what being a noble in pre-1541 Ireland entailed or what defined nobility more generally. In addressing those issues, the paper draws on English- and Irish-language sources.

Valerie McGowan-Doyle, Lorain Community College
Disorder and the Old English

Concern with order and disorder was as fundamental to the Tudor conquest of Ireland as it was to England’s domestic developments. Most familiar perhaps is recourse to tropes of disorder applied to the Gaelic Irish, as in Rowland White’s 1571 treatise, The Dysorders of the Irissery. Its occurrence within the Old English colonial community was of equal concern. This was most obvious when they entered into rebellion, as in the Kildare, Butler, Desmond, and Baltinglass rebellions, or in the cases of feuding between the Butler and Desmond Fitzgerald or the Dillon and Nugent families. However, other types of Old English “disorder,” such as rioting, assault, and domestic violence, have not yet been studied comprehensively. While such events did not threaten English conquest fundamentally, they nonetheless challenged one of its key components — social order. This paper considers the occurrence, causes, and levels of Old English disorder and its role in their displacement.

Peter McQuillan, University of Notre Dame
Civility and Irish Poetry

The phrase “civil conversation” occurs regularly in Renaissance discussions of conduct in England (Bryson, 1998). It owes its origins to La Civil Conversatione
Stefano Guazzo, published in 1574. Guazzo's idea of conversation is wider than today's, encompassing social interaction in general. Spenser uses it in his writings on Ireland where it is synonymous with English civility, Irish conversation being in contrast "lewd" or "licentious." The most famous response to Spenser is Seadhra Céitinn's (Keating) Foras Feasa ar Éirinn (The Foundation of Knowledge of Ireland), Ireland's Renaissance national history. This has been aptly described as a vindication of Irish civility (Leerssen; Ó Buachalla). In this talk I want to look at the poetry of Céitinn's contemporary, the Dominican Pádraigín Haicéad (d. 1654) in the same terms. We cannot prove that Haicéad read Guazzo; we can show, however, that he speaks a language that his European contemporaries would readily have understood.

30310
Grand Hyatt
Constitution Level, Constitution C

THE DIGITAL HERBAL: ROUNDTABLE ON RENAISSANCE BOTANICAL ILLUSTRATION ON THE INTERNET

Sponsor: Institute for the Preservation of Medical Traditions
Organizer: Alain Touwaide, Smithsonian Institution
Alain Touwaide, Smithsonian Institution
Karen Reeds, Princeton Research Forum & UPenn

The Digital Herbal: Renaissance Botanical Illustration on the Internet
From late fifteenth century, illustrated printed herbals became important in science and medicine. They have long attracted the attention of historians, but their rarity has made comparative studies difficult. The website PLANT — PLantarum Aetatis Novae Tabulæ — (http://www.sil.si.edu/digitalcollections/herbals/index.htm) aims to overcome these difficulties. It brings together all the illustrated pages of the herbals printed between 1481 and 1650, with bibliographic data and secondary literature on their authors, contents, publishers, and places of publication, also providing information on the plants. Information can be retrieved by author, title, date, or plant name (classical languages, medieval and Renaissance vernaculars, modern scientific nomenclature). This session will open with a presentation about the website's history, its challenges and technical aspects, and its further developments (Touwaide). A critique by a historian of Renaissance botany (Reeds) will serve as the lead-in to an open-door session to get personally acquainted with the site, its content, and its possibilities.

30311
Grand Hyatt
Constitution Level, Constitution D

ANTIQUARIANS IN RENAISSANCE ROME: PRACTICES AND BEHAVIORS

Organizer: Barbara Furlotti, Queen Mary University of London
Chair and Respondent: Kathleen Wren Christian, University of Munich
Barbara Furlotti, Queen Mary University of London

The Other Side of the Medal: Thefts, Frauds, and Fakes in the Roman Market for Antiquities
The practice of collecting antiquities in sixteenth-century Rome enjoys a good deal of attention among scholars. Scholarship usually celebrates collectors for their refined taste and praises them for the time they spent looking closely at coins and medals in their studioli or walking through their antiquarian gardens. My paper leaves aside such sophisticated behaviors and focuses on the illegal practices that were widespread in the Roman market for antiquities during the sixteenth century. Relying on a body of largely unpublished documents, my paper aims at shedding light on the important role played by thieves, who worked on their own or on commission, and at disclosing the trades of dishonest antiquarians, who had no
scruples about cheating their clients. Examples of sculptor-restorers and jewelers, who circulated counterfeit pieces pretending they were originals, will complete this picture of the shady side of the Roman market for antiquities.

Frances Gage, *Buffalo State College*

Ulysses and His Men: Francis I, Antiquarianism, and the Origins of the Picture Gallery

Scholars generally accept that the architectural typology of the gallery originated in France and that François I’s Galerie d’Ulysse at Fontainebleau represents a significant example in its evolution. They still debate, however, whether the gallery’s adaptation to the display of art collections first developed in France or Italy. In this regard, the role of Francis I, who hung a portion of his important art collection in his *apartement des bains* and not in the Galerie d’Ulysse or Galerie de François Ier, initially appears far less significant. Strikingly, though, a collaboration between French and Italian antiquarians working in the king’s orbit or inspired by his example generated the idea of the picture gallery in the sixteenth century. It was to ancient Rome, however, that this group of antiquarians traced its origins. This paper examines the textual, visual, and built contributions to this collaborative project.

William Stenhouse, *Yeshiva University*

Coin Scholars and Coin Dealers in Sixteenth-Century Rome

In this paper I shall explore the attitudes of sixteenth-century numismatic scholars to coin dealers. Roman coins were by far the most accessible and widespread antiquities in the Renaissance. In the second half of the sixteenth century a series of writers and engravers produced books about them to cater to a new market of collectors. I shall examine what these books tell us about the antiquities trade and how they advise their readership about the behavior of dealers. I shall also examine unpublished letters and notes from scholars in Rome, which reveal those scholars’ attitudes to coin dealers and the antiquities trade. Together, these sources will reveal how the worlds of numismatist and antiquity dealer overlapped in this period, and how these figures attempted to shape, promote, and explain the market for coins.

Silvia Orlandi, *Università degli Studi di Roma La Sapienza*

Editing Pirro Ligorio’s Epigraphic Manuscripts: New Discoveries and New Issues

My editing of two large epigraphic manuscripts of Pirro Ligorio, each containing hundreds of pages of complex text and thousands of drawings (Cod. Bibl. Naz. Napoli, XIII. B 7–8), has meant the investment of a huge amount of time, patience, and energy. This massive work entailed the finding of unpublished inscriptions and related historical information, analyzing the sources — ancient and modern — used by Ligorio, and studying the way in which he uses them. For the first time we now have at our disposal a whole framework for the activity of this scholar as expert user and forger of inscriptions, that opens new research issues and perspectives. My paper shows that by putting together different versions of the same epigraphic text and comparing it with the original stone, we can illuminate the different phases and purposes of Ligorio’s work and his relationship with other contemporary scholars of antiquities.

30312

*Grand Hyatt*

*Constitution Level, Constitution E*

**EPIC AND EMPIRE REVISITED: RECENT WORK ON EPIC POETRY IN THE EARLY MODERN WORLD I**

*Sponsor:* Americas, RSA Discipline Group

*Organizer:* Ricardo Padrón, *University of Virginia*

*Chair:* Nathalie Claire Hester, *University of Oregon*

Paul Firbas, *SUNY, Stony Brook University*

Technologies of Spatial Representation in Spanish American Epic Poetry

This paper frames the production of colonial epic poetry between the publication of Alonso de Ercilla’s *La Araucana* (Madrid, 1569) and Pedro de Peralta Barnuevo’s
**Lima Fundada** (Lima, 1732), poems that represent two extremes, the frontier and the city, in a long process of spatial representation. Epic poems were symbolic interventions to restructure the colonial world, and similarly the foundation of new cities in America, imposing the order of an urban and lettered grid on a “barbaric” space. Epic was a technology, along with cosmography, cartography, and chorography, by means of which distant and dislocated spaces were claimed for the Empire. As Spanish culture consolidated in America, it was also a powerful discourse deployed by local elites, such as Pedro de Oña or Antonio de Oviedo y Herrera to claim their indisputable belonging to European traditions but — at the same time — to exhibit their difference and local knowledge.

Mary M. Gaylord, *Harvard University*

**Geography and Genre: Cervantes and the New Worlds of Early Modern Epic**

How does a pastoral romance come to hang on an epic vision? Why does a poem about poets sailing to Parnassus simultaneously mask and mock the itineraries of Lepanto and American conquest? In this paper, I consider influential approaches to Renaissance epic (Durling, Giammati, Quint, Davis), bringing literary and political interpretations into dialogue, as preface to an American and metapoetic reading of Cervantes’s engagement with the epic genre in *Galatea, Viaje del Parnaso*, and *Don Quijote*. I propose that the epic poets he knew (Homer, Virgil, Lucan, Ariosto, Ercilla, Lobo Lasso, and others) gave him a sense of epic as a constitutively hybrid genre, one that thrives on representations of displacement — physical, chronological, metaphysical. This understanding encourages him to suture heroic action to explorations of lyric subjectivity and metaliterary meditations, and to turn epic’s expansive territories (geographical and discursive) into mirrors of early modernity’s self-consciously “imperial” experience.

Christopher D. Johnson, *Harvard University*

**Jáuregui’s Lucan**

This paper considers Juan de Jáuregui’s *Farsalia*, his early seventeenth-century translation/adaptation into Spanish verse of Lucan’s *De bello civili*. Exploring the axiom that the epic, imperial, and encyclopedic impulses frequently coincided in early modernity, it argues that Jáuregui remakes Lucan’s “epic of the defeated” (Quint) not only to serve as a vehicle for Gongorist invention, but also to function as an ambivalent apology for the imperial enterprise and to furnish a now verisimilar, now fantastic catalogue of *res et verba* to compete with encyclopedic natural histories about the New World. If Lucan, as Quevedo insisted, was unrivaled in “genius, wit, and ethical and political maxims,” then Jáuregui variously deforms the Roman’s imitatio and Stoicism to forge a belated epic for a nation increasingly disillusioned with the fruits of empire.

Karina Mariel Galperin, *Universidad Torcuato Di Tella*

**“Infamándola injusta y falsamente”: Poetry, Truth, and Power in the Araucaniad’s Dido Episode**

This paper examines how Ercilla turns the Dido episode in his *Araucaniad* into an interrogation of the relation between epic poetry, truth, and power. In it, Ercilla echoes the anti-Virgilian medieval discourse that denounces the Roman poet for distorting the “historical truth” with an injurious portrait of Dido, moved by his political obligations towards August. Ercilla’s rejection of the Virgilian model, where political dependency determines the poet’s perspective on History, sheds new light on the Araucaniad’s close ties with the monarch, to whom the poem is dedicated. The implicit correspondence between Virgil-August and Ercilla-Philip II is here turned into a stark opposition. Through Ercilla’s rejection of the Roman model, the Araucaniad seems to advocate for poetic independence vis-à-vis the political power. Ercilla refuses to represent the Araucanians in the way that Virgil represented Dido, even if that would serve the interest of Spain and its crown.
Between Scipio and Knight of the Heart: New Chivalric Image at the Angevin Court

Following an unsuccessful but prestigious attempt to retain the Kingdom of Naples, René d’Anjou returns to France in 1442 as one of the major political players and as a self-proclaimed leader of the “new Chivalry,” striving to redefine and to revitalize the aspirations of the French aristocracy shattered by war and internal strife. In order to achieve these goals, René d’Anjou solicits classical antiquity, choosing Scipio Africanus as a source of reference and inspiration, as well as the French chivalric tradition, adopting a range of famous legendary knights as figures of emulation, both in circumstances of self-representation and in actual political events. This paper will examine the development of the Angevin chivalric doctrine, from initial enthusiasm to later disillusionment and ultimate failure, through courtly literary sources: writings by René himself and his close collaborators Antoine de La Sale, Louis de Beauvau, Ciprianus de Mariis in particular.

Building Arthurian Capital in Stuart Pageantry

Stuart monarchs’ Arthurian performances in pageants were a particularly potent means of creating a bond with citizens. Continued demand for printed Arthurian texts during the early seventeenth century suggests a public recognition of the legend based on its Tudor and medieval legacy; thus, I argue that the extent to which James I, Prince Henry, and Charles I took on a familiar Arthurian role in pageantry may be directly related to the connection they forged with their citizens. Building on William Hunt’s theory of “mythic capital” as “the reservoir of legitimacy available to a regime,” I argue that each Stuart royal cultivated legitimacy in his subjects’ eyes according to his accrual of a specifically Arthurian capital — earned by aligning his public image with Arthur’s. Prince Henry’s performances fulfilled the expectations set by Arthurian tradition, while James’s and especially Charles’s compromised performances contributed to the mythic bankruptcy of the late seventeenth century.

Celebrations, Processions, and the Struggle of Powers between Bishops and Cathedral Chapters

During the early modern age, the power of the Catholic clergy came from its important role and prestige in the society, in the sense that these individuals were considered capable of mediating with the divinity. Hence, it is surprising that public ceremonies in which the clergy participated have not been getting enough attention from historians. In my paper I analyze the conflicts that emerged between the cathedral clergy and the bishops during the ceremonies organized by the latter. I demonstrate that the cathedral clergy used the public ceremonies to maintain their position, which they sought to be privileged, in relation to an episcopal power that the Council of Trent intended to reinforce. I conclude that such conflicts were the result of the process of articulation of powers that occurred after Trent at the diocesan level, and not just meaningless local episodes.
Ilana Y. Zinguer, University of Haifa

Cénacles, cercles, salons: émergence culturelle humaniste
Mon but est de considérer le phénomène de l’apparition des cénacles, cercles, salons, durant la Renaissance, qui se sont formés spontanément à l'occasion d’une émergence culturelle de tous genres: philosophique, scientifique, littéraire. Récemment, un nouveau terme a été consacré à ces rassemblements où le génie humain cherche à s’exprimer, et c’est justement sur le modèle de ce dernier mot, “genius,” qu’a été proposé par un créateur de musique le terme de “scenius,” qui implique une scène non nécessairement théâtrale mais une production fertile de groupe. Ainsi nous pourrons penser au groupe de Meaux comme le “scenius” le plus significatif de la Renaissance, mais de nombreux rassemblements actifs peuvent être repérés en philosophie, en science et surtout en littérature: les salons littéraires connus, comme tels, ont fleuri au XVIIe siècle mais leurs antécédents se trouvent à Lyon avec Louise Labé et Maurice Scève et en Italie autour de Vittoria Colonna.

Harry E. Stevenson, University of Cambridge

The sodalitium lugdunense: Collaboration and Writing in Lyon
It is generally accepted that the so-called sodalitium lugdunense was more of a relatively coherent intellectual community than an established salon that met regularly. However, although the hostility that existed at various points between some sodales does indeed make it plausible to doubt the existence of regular meetings, very close ties evidently existed between many writers associated with the group. In this sense, the composition of poetry in Lyon appears to have been a collaborative activity. By focusing on the relationships between the works of the sodales in the period 1530–50, I shall draw conclusions about the nature and limits of this collaboration, and address the question of how it should inform our reading of poetry from Lyon.

Philip Ford, University of Cambridge, Clare College

The Morel Salon as Poetry Academy
The group of humanists and poets associated with the household of Jean de Morel and his wife Antoinette de Loynes in the middle decades of the sixteenth century in Paris included some of the leading names of the time, including Joachim Du Bellay, Jean Dorat, and Pierre de Ronsard. Latin appears to have been the normal language of communication of this salon, and the composition of Latin poetry one of the activities that they were principally engaged in. Much of the correspondence of the group is preserved in the Bayerische Staatsbibliothek in Munich, and this paper will examine their letters to explore some of the poetic activities of the salon, including the compositions of some of the Morel children, in order to gain an insight into the kind of collaborative writing that went on in the group.
Dynastic Excision: Sculptural Installation in the Bentivoglio Chapel, Bologna

This paper addresses the reinstallation of the equestrian relief commemorating Annibale Bentivoglio (1458) in the Bentivoglio Chapel at San Giacomo Maggiore, Bologna. The paper explains how the relief’s placement, ca. 1490, served the ambitions of Giovanni II Bentivoglio as he consolidated both control over the city and the primacy of his lineage over a rival branch. The sculpture, memorializing Giovanni’s father, covers an earlier wall painting that I propose represented Giovanni’s predecessor and cousin, Sante, whose legacy and descendants Giovanni needed to suppress to propagate dynastic legitimacy and Bolognese domination. The paper discusses how Giovanni eradicated Sante’s legacy and coordinated his own mural decoration with the reinstalled relief, thereby articulating an image of a strictly defined, authoritative, princely dynasty worthy of ruling the city.

Villeggiatura Fortified: San Martino in Soverzano and the Reform of the Bolognese contado

This paper considers the reformist political and religious dimensions of the castle of San Martino in Soverzano near Bologna during the second half of the Cinquecento. Constructed mostly in the early fifteenth century with dramatic crenellations and a moat, this miniature yet heavily fortified castle belonged to the three Manzuoli brothers, nephews of the famed Counter-Reformation cardinal and Archbishop of Bologna, Gabriele Paleotti. In the 1570s, several of its rooms were frescoed with moralizing images; moreover, the decorations of the chapel directly linked the Manzuoli’s devoutness to the authority of both Cardinal Paleotti and the reigning Bolognese pope, Gregory XIII. The patrons’ efforts to spiritually and ideologically fortify their country seat reflected the wide-ranging reform of the countryside implemented by the two ecclesiasts and clearly articulated in the 1575 fresco of the Bolognese contado at the Vatican’s Sala Bologna and in Paleotti’s 1578 treatise on rural preaching.

Agostino Carracci’s Map of Bologna and the Construction of the Cartographic Image of the City

In 1581, Agostino Carracci engraved a map of Bologna and dedicated it to Cardinal Gabriele Paleotti. This relatively understudied portrait of the city was a highly detailed perspectival iconography that showed for the first time in the mobile medium of print the forma urbis of the venerable Alma Mater Studiorum. An extraordinary cartographic object, Agostino’s map was a result of extensive practical and theoretical investigations sponsored by the Bolognese pope Ugo Boncompagni (Gregory XIII) during his influential pontificate between 1572 and 1585. This paper tackles several key aspects of this important map that helped form and solidify an urban stereotype, addressing its sources and reconsidering its documentary value for the study of the city of Bologna during the late sixteenth century. The paper considers the Carracci map through a comparative analysis with other contemporary cartographic representations of the city, such as its monumental representation at the Sala Bologna in the Vatican.
Cusanus Depicted as St. Martin: The Saint Jerome Altarpiece in the Cathedral of Pienza

On August 11, 1464, Cusanus died on the way to join Pope Pius II in Ancona for a Crusade. Pius died three days later, while knowing of the arrival of the Venetian fleet, which had been negotiated and secured by Nicholas. The Saint Jerome altarpiece in the Cathedral of Pienza, in which both Cusanus and Pius were depicted flanking the Virgin and Child, was created immediately after their deaths. It rarely has gained the attention of Cusanus scholars; few art historians have discussed its commemoration of the friendship between the humanist and the pope. However, through close observation of the painting, particularly the inscription in the halo of the Virgin, and Cusanus depicted as St. Martin, this paper asserts that the altarpiece was dedicated to celebrate Cusanus’s two main activities: deep theological speculation and serious involvement in church reform.

Reading the Qur’an with Nicholas of Cusa: His Heuristic Approach to Islam

Clues pointing to Cusanus’s Christocentric and Logos-Wisdom dialectical and hierarchical approach to Islam and that there is religio una in rituum varietate (De pace fidei, I, 6) are found in his notes in the margins of his manuscript of Robert of Ketton’s twelfth-century Latin translation of the Qur’an (Cod. Cus. 108), which are further developed in his Cribratio Alkorani (1461). In Cribratio, Cusanus searches the Qur’an for Christ the Divine Wisdom. Cusanus’s notes reveal his heuristic technique on how he read the Qur’an and provide greater insight into his unique quest to understand Christ in the Qur’an, thereby affirming it as conditional Divine revelation. When seen in the context of fifteenth-century Christian-Muslim relations, Cusanus presents a positive and original Christian approach to Islam.

The Problem of Temporality in Nicholas of Cusa’s De pace fidei

This paper will explore consequences of Cusanus’s framing of the De pace fidei as a dialogue taking place in caelo rationis. This framing allows Cusanus to argue that all religious rites presuppose the truth of a single, unified faith and so temporally manifest divine logos in a way accommodated to the historically unique conventions of different political communities. On the other hand, at the end of the De pace fidei, the interlocutors in the heavenly dialogue are enjoined to return to earth and lead their countrymen in a gradual conversion to the acceptance of rites that would explicitly acknowledge the metaphysically presupposed unity of faith. Is the understanding of history subtending Cusanus’s temporal political aims consistent with the understanding of history grounded in his metaphysical presupposition that there is una religio in omni diversitate rituum?
MILTON AMONG THE POETS

Organizer: N. K. Sugimura, Georgetown University
Chair: Barbara Kiefer Lewalski, Harvard University

Maggie Kilgour, McGill University
The Mighty and Miltonic Line of Marlowe
As long noted, Milton studied carefully the Elizabethans, in particular Spenser and Shakespeare. The influence of Marlowe, however, while often glimpsed in the portrayal of Satan, has been less widely acknowledged. Milton and Marlowe seem in many ways opposites, and Marlowe himself a prototype of Satan. Yet in his edition of Marlowe's Poems, L. C. Martin notes parallels between the two and claims that "the young Milton was greatly impressed by Hero and Leander and even the author of Paradise Lost had not forgotten it." What might Milton have seen in Marlowe? Given their differences, it would be easy to imagine that Milton studied Marlowe with the purpose of correcting him. Yet such a model seems reductive and unimaginative. In this paper, I look at Marlowe's role in Milton's imagination, and suggest that noting this line of exchange changes our sense of the development of English literature at this period.

Gordon Teskey, Harvard University
The Self in Mansus and Lycidas
Milton's "Mansus," addressed to Giovanni Manso, a patron of Tasso and a theorist of literature, has interested scholars chiefly because of the four lines about epic subjects on British themes that Milton might take up. Dense with classical allusions and phrases, there are other very interesting scenes: the druids and the Calydonian maids, their breasts dyed with woad; Apollo making music at Chiron's cave, while trees and wildcats rush down from the mountains to hear him. In a strange scene at the end Milton imagines himself after death, applauding himself from ethereal Olympus for a life of poetic achievement — achievement that still lay before him at the time he was writing the poem. He is above himself looking down on himself. The scene of self-observation provides a clue to the strange time-scheme of "Lycidas" and its unexpected conclusion.

N. K. Sugimura, Georgetown University
Lofty Beauty: Milton's Eve and the Passion of Wonder
The Italian epic poet, Torquato Tasso, exercised a profound influence on Milton, specifically with regard to the role wonder plays in epic. In meditating on Milton's description of Eve — and the effect her appearance has on Adam — this paper invites readers to think about how affectivity is linked to wonder. Through close readings, it traces how Milton's fusion of classical, biblical, and Italian allusions works to convey the lofty nature of Eve's beauty. Against a line of criticism that defines the sublime in the context of the monstrous, I argue that Eve's beauty becomes itself a source of wonder and instance of the sublime in Milton. By uncovering the awe-inspiring, yet troubled, role beauty plays in Paradise Lost, it sheds new interpretative light on the complicated ways in which Milton imaginatively reworks not only the poetry of his predecessors (here, Tasso and Marino), but also that of his younger self.
Dogs, Ostriches, Apes, and the Creation of Meaning

Sponsor: Humanism, RSA Discipline Group
Organizers: Kenneth Gouwens, University of Connecticut, Storrs; Margaret Meserve, University of Notre Dame
Chair: Joanna Woods-Marsden, University of California, Los Angeles

Meredith J. Gill, University of Maryland, College Park
Augustine’s Dog
In Vittore Carpaccio’s famous portrait of Augustine (Scuola di San Giorgio degli Schiavoni, Venice), the saint’s dog, tense and alert at the invisible arrival of Jerome, is a key to reading the miracle. From the fourth century, when the Church Father, St. Basil, noted: “The dog is not all that intelligent, and, yet, he has a sense which compensates for this shortcoming” (Homilies on Genesis), the dog has been a faithful companion of the humanist-scholar, an emblem of prophecy and a favorite metaphor for a range of skills pertaining to the liberal arts and the faculties of the mind, including the imagination. My paper examines these traditions, both to explicate the importance of Augustine’s somewhat overlooked companion and to analyze ideals of scholarly practice and theories about the soul.

Una Roman D’Elia, Queen’s University
Ostrich Exceptionalism in the Renaissance
Exotic animals were understood in Renaissance Italy through a combination of scientific observation of exemplars in menageries and inherited knowledge from a variety sources, including Egyptian hieroglyphs, Hebrew scripture, classical natural history and geography texts, and medieval bestiaries. Many animals carried multiple associations, but ostriches admitted projections of meaning that were particularly diverse: hypocrisy, turning away from God, turning toward God, the Virgin birth, justice, fortune, toughness, endurance, tyranny, and gluttony. Less common than lions (which were often emblazoned on governments’ arms and were physically present in nearly all menageries), they were not so rare as elephants, giraffes, or rhinoceroses, and unlike them did not become celebrated personalities with names. Ostriches also had a special status as liminal creatures, neither four-footed beasts nor flying birds, and the only birds with two toes, like camels with feathers. The ostrich is therefore an example both typical and exceptional.

Kenneth Gouwens, University of Connecticut, Storrs
The Classified Ape
This paper analyzes changes in the category of simia in encyclopedic works from the mid-1500s to the mid-1600s. Initially, the rubric simia encompassed not only physical descriptions and drawings of apes and monkeys, but etymology, mythology, fables, anecdotes, and teleologies. Pierio Valeriano and Konrad Gesner, traditionally portrayed respectively as a Renaissance humanist and a natural historian, actually had quite similar chapters on apes in their compendia (1550s). But a century later, eclecticism had given way to the austerity of Jan Jonston and Georg Markgraf, who presented physical descriptions stripped of wider webs of associations. Viewing nature instrumentally and functionally rather than analogically and poetically, they tended to discount qualitative evidence drawn from commonsense perceptions of similarities. Treating this shift as either “progress” or “disenchantment” may be less constructive than analyzing precisely how one set of conceptual metaphors gave way to another that was better attuned to a particular historical moment.
Carlo Taviani, *Istituto storico italo-germanico, Trent*

Buying Debt, Buying Land: The Territorial Acquisitions of the Genoese Bank of San Giorgio (1446–1563)

From the middle of the fifteenth century the Bank of San Giorgio, the institution that governed the public debt of Genoa, acquired many lands from the Commune. It owned and governed them with *plena iurisdictio* for many years. This phenomenon is mentioned in a passage in Machiavelli’s *History of Florence* (8.29), offering one contemporary perspective on deep interdependence of the Bank and the Commune. Analyzing the language of the bank’s records, this paper aims to explore two aspects. Firstly, the justifications used for the acquisition of land (necessity imposed by the economic difficulties of the Commune, wars, and political turmoil). Secondly, the connection between the Commune’s selling of shares and selling of lands. A consideration of the formal and linguistic dimensions of the bank’s privileges allows us to consider “pieces” of debt and “pieces” of land from a similar point of view.

William Caferro, *Vanderbilt University*

War, Finance, and the Florentine Bureaucracy at the Time of the Black Death

The Black Death exacted a heavy demographic toll on Florence, but it nevertheless did little to stop the city’s military activities. In the immediate aftermath of the plague, Florence undertook a series of campaigns, against rural magnates (Ubaldini, Ubertini), neighboring towns (Colle, San Gimignano), and Milan. Using detailed records from the Florentine archives (*camera del comune*, *balia*, *provisioni*), the paper examines how the city financed these campaigns. It looks at the sources of revenue, including the important role played by the soldiers themselves in financing wars, through taxes on their wages, interest bearing loans, and investment in the communal *monte*. The paper stresses the administrative confusion brought by the combination of war and plague, and the ad hoc and highly personal nature (i.e. nonmodern) of the Florentine bureaucracy, in which “pacific” officials doubled as military personnel and the *famigliari* of the priors took a leading role in paying the army.

Alan M. Stahl, *Princeton University Library*

Financing the Defense of Chioggia: Venice’s Fiscal Response to a Military Emergency

Venice’s victory over Genoa in the War of Chioggia was not only hard fought, but it was expensive, and required innovative and dramatic initiatives by the Venetian state to muster the resources needed to finance it. This effort resulted in a more formalized and permanent establishment of the *prestito* system of forced loans and produced the earliest extant tax roll, the *estimo* of 1379. It also brought about an extraordinary opening in the class system that had been closed for the previous century, with the promise of noble status to those citizens who offered the greatest financial support to the war effort. This paper will examine the role of the response to this military crisis in the evolution of Venice’s finances from those of a medieval commune to those of a Renaissance state.
COSMOPOLITAN KINGS OF THE COMMONWEALTH: FOREIGN MARRIAGES AND DOMESTIC DISPUTES IN STEWART BRITAIN

Organizer and Chair: Kat Lecky, University of California, Los Angeles

Mira Assaf, Ohio State University
Shakespeare and Fletcher's *Henry VIII* and the 1613 Nuptials of Princess Elizabeth and Prince Frederick

This paper focuses on the royal marriage of Princess Elizabeth to Frederick V in 1613 in tandem with Shakespeare and Fletcher's *Henry VIII*, which was inspired by this occasion. I argue that reading *Henry VIII* in its immediate cultural and historical contexts allows us to look at the broader spectrum of drama performed during this international marriage and work it into a scenario of foreign affairs. *Henry VIII* is rooted in the unresolved tension of its moment of performance, and its events and characters are saturated with references to topical, contingent matters. My paper also digs into the play's source, Holinshed's *Chronicles*, to examine its representations of Spain in conjunction with James's foreign policy at the time of the wedding. Adding a transnational lens and looking at the Spanish vector in the play complicates the reading of this royal nuptial at a moment charged with anti-Catholicism and national consciousness.

Jennifer S. Ng, University of California, Los Angeles
Foreign Threats: Assessing the Spanish Match and Dynastic Change in Jacobean England

Contemporaries often depicted James I as a Solomon figure who not only united the states of Scotland and England, but who also adopted a peaceful foreign policy throughout his reign. In particular, James sought to end war with Spain, and the Spanish match was part of this attempt to maintain amicable relations between London and Madrid. Despite the king's goals, the marriage arrangements between Prince Charles and the Spanish Infanta caused consternation both at court and throughout the English state, as evidenced in masques, poems, and plays. Although ostensibly directed towards the match, the moral, religious, and political themes of these works suggest wider concerns about the changes brought about by the Stewart dynasty. This paper uses the cultural productions of the Spanish match to explore contemporary perceptions of foreignness, the consequences of the Elizabethan legacy, and the affiliations between the king, the court, and the Jacobean state.

Katherine Heavey, University of Newcastle
Helen of Troy and Royal Marriage in Seventeenth-Century England

This paper explores how Helen of Troy, one of mythology's most famous adulteresses, was rewritten to celebrate English royal marriages throughout the seventeenth century. Louis Montrose has shown how Helen's story was revised during Elizabeth's reign to praise the queen's insistence on remaining unmarried. In the reigns of James, Charles I, and Charles II, meanwhile, Helen is used by authors as diverse as Thomas Heywood and John Dryden to comment on historical marriages as well as contemporary matches between English princesses and foreign princes. However, even when these authors aim to praise the unions, Helen is inescapably problematic as a comparison to a young royal bride. This paper questions why these writers might have chosen such a contentious woman. In so doing, it will shed light on the seventeenth century's determined appropriation of the classical past, as a way of commenting on England's present and future.
Learning from Newton’s “Index Chemicus” and “Alchemical Glossary”:

Computational Lexicography of the Language of Alchemy

From the time of its origination in late antiquity, the language of alchemy was designed to conceal knowledge as well as to reveal it. Alchemists described discoveries in allegories and encoded chemicals using secretive terms like “the green lion,” “foliated earth,” and “the Babylonian dragon.” Isaac Newton studied alchemical authors and conducted his own experiments for thirty years. To penetrate the obfuscated language, Newton created the *Index Chemicus* to cross-reference 1,686 significant terms in major alchemical authors. He also compiled two dictionaries of the language used in the laboratory, which diverged significantly from that of the alchemical authors. The Chymistry of Isaac Newton Project has transcribed 119 of Newton’s alchemical manuscripts including the *Index Chemicus* and the two dictionaries for its digital edition. We have developed powerful computational text analysis tools and used them to conduct a thorough study of the language of alchemy based on Newton’s own lexicographical projects.

Vernacular Hierarchies in Rabelais: The Significance of Regional Dialect

François Rabelais not only embraced the linguistic diversity of early sixteenth-century France, but actually made local dialects an integral element of his oeuvre. In this paper, I will argue that speaking “naturally” is intrinsically linked with regional identity in Rabelais’s work, to the extent that he establishes a subtle hierarchy of regional dialects that favors *tourangeau* and various *francien* varietals over other forms. I will explore Rabelais’s use of regional dialect particularly in the context of the *écolier limousin* episode in *Pantagruel* VI and the first encounter with Panurge in *Pantagruel* IX, as well as in the meeting of the dialectician Janotus de Bragmardo in *Gargantua* XVIII. Details about regional vernaculars in Rabelais’s work afford us valuable insight not only regarding the author’s own linguistic preferences (and prejudices), but also give us a glimpse into the larger sociopolitical linguistic landscape he and other sixteenth-century authors were working in.
gold, diamonds, and sugar, as well as tobacco and the precious cochineal, among other rare goods. This paper aims to analyze the avvisi in the Medici granducal archive and to trace the trajectory of the Medici culture of exotica.

Maurizio Arfaioli, *The Medici Archive Project*

Florentine Correspondents in the Low Countries: The Birth of Belgium

Dispatched to the Low Countries in 1567 to crush a “simple” rebellion that would turn instead into a conflict of global proportions (the Eighty Years’ War, 1568–1648), the Spanish Army of Flanders rose up to the challenge, becoming the largest standing army Europe had seen since Roman times, as well as the catalyst for a process of state-formation and the consolidation of new national identities, destined to coalesce into modern-day Belgium and the Netherlands. Directly involved in the conflict since its beginning, the Medici followed with great attention the military and political development of faraway Flanders. The wealth of letters and avvisi sent home by Florentine envoys and soldiers in Spanish service, as well as the correspondence between the Medici and the government and aristocracy of the Southern Netherlands in the Medici granducal archive gives us a precious insight into the complex cultural exchange among Italy, Spain, and the Low Countries.

Roberta Piccinelli, *Università degli Studi di Teramo*

“Delle cose materiali rimarcabili”: Avvisi from the Savoia to the Florentine Court

Almost on a daily basis, Florentine ambassadors and residents at the Savoia court sent letters and avvisi to Florence, revealing remarkable details about everyday life as well as a vast range of dynastic, political, diplomatic, and artistic matters. These news reports focus on the major concerns of the Savoia court after settling in Turin in 1563, that is, the construction of the fortified citadel and the redrawing of the city’s urban fabric. Turin’s new plan, square and regular, based on French models, was of great interest to the Florentine court. During recent analysis of Florentine court documents at the Florence State Archive, I uncovered compelling evidence of these intricate affairs regarding the rebuilding of Turin. These unpublished documents shed new light both on the expansion of the city and on relations between the two courts.

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**THE POLITICS AND CULTURE OF VIOLENCE III**

**Organizers:** Gabriel Guarino, *University of Ulster*; Alejandra B. Osorio, *Wellesley College*; Carmel Cassar, *University of Malta*

**Chair:** Gabriel Guarino, *University of Ulster*

Sonia Scognamiglio Cestaro, *Università degli Studi di Napoli Parthenope*

La cultura legale nel regno della defezione: violenza e impunità a Napoli

Questa relazione segue la vicenda di un maggiordomo napoletano che commise un grave delitto, individuato come colpevole grazie a prove inconfutabili, il responsabile doveva essere arrestato e condotto nelle galere per essere poi sottoposto a giudizio. Il datore di lavoro, eminente magistrato napoletano, intervenne in tutti i modi, leciti e illeciti, affinché il suo fidato maggiordomo non fosse condannato. Il caso fece molto scalpore, attirò l’attenzione dei rappresentanti delle massime cariche politiche e giudiziarie della capitale: si crearono due fazioni la prima, formata da magistrati corrotti e maneggioni, tendeva a garantire l’impunità del reo concedendo di fatto una sostanziale immunità, mentre la seconda formata da magistrati onesti e irreprensibili e da autorevoli e illuminati esponenti di governo, spettatori attoniti di questa “farsa giudiziaria,” cercavano di far seguire alla giustizia il suo corso. La dinamica di questa vicenda esemplifica lo stato di paralisi istituzionale e giudiziaria del Regno di Napoli.
Blanca Llanes Parra, *University of Cantabria*

Between High and Low Culture: Ritualized Violence in Seventeenth-Century Madrid

In his influential book *The Civilizing Process* (1939), German sociologist Norbert Elias highlighted the crucial role played by modern states in the “pacification” of society through the monopolization of violence. According to Elias, throughout the sixteenth and seventeenth centuries members of the newly born court aristocracy learned how to control their violent impulses, refining courtly manners that were later “absorbed” by other social strata. Nonetheless, in seventeenth-century Madrid, and unlike other European capitals, violent crime rates, far from declining, continued to increase. This paper will look at two forms of ritualized violence practiced by both the elite (duel contests) and popular classes (knife fighting), examining their interplay in an attempt to shed light onto Madrid’s high violence pattern during the seventeenth century. An analysis of these characteristics will also explore the linkage between violence, honor, and masculinity, complicating, in this sense, common assumptions about the “civilizing process.”

Joana Margarida Ribeirete de Fraga, *Universitat de Barcelona*

The Portuguese Revolution of 1640: Ritual and Violence during the First of December

The purpose of this paper is to interpret the events that took place in Lisbon during the 1st of December 1640. After the sixty-year period of dual monarchy, the nobility and bourgeoisie executed a coup d’état and John of Braganza was acclaimed as John IV, King of Portugal. I will analyze the behavior of the participants at the distinct moments of the day, paying special attention to the use of violence as a symbol in moments such as the death of Miguel de Vasconcelos, his defenestration, and the response of the people gathered outside the royal palace. The starting point will be the contemporary narratives and a Dutch engraving from the seventeenth century that illustrate these events in detail. I will also consider this revolution in line with the Catalan and the Neapolitan revolutions to fully understand the role of violence as a ritual.

E. Tornai Thyssen, *Independent Scholar*

Rudolf II as Comic Hero

This paper establishes the sixteenth-century conventions of European ruler portraits in order to situate depictions of the House of Habsburg. Mannerist artists in Vienna and Prague worked to codify conventions as heralded by Giuseppe Arcimboldo. Acting under the aegis of the art theorist Lomazzo (whose 1584 treatise devotes a chapter to portraiture), Arcimboldo was to shortly subvert the very conventions he established, especially in his portrayal of Rudolf II and the Habsburg dynasty. Among Habsburg emperors, Rudolph II was the most disconnected from the complicated politics of his era, and his portraits appear to poke fun at his self-centered and deeply mystical character. The paper analyzes four portraits within the context of political and artistic history. The gentle humor enjoyed by contemporaries can be recast as anti-Habsburg satire in a period of ideological tension that accompanied the Counter-Reformation.

Kimberlee A. Cloutier-Blazzard, *Independent Scholar*

Deconstructing Feminine Civility: Counter-Portraits of Elite Women by Jan Steen

Early modern portraits of elite women have often been seen as signifiers of women’s social functions as sweethearts, wives, mothers, and the subordinates of men. This
paper will explore portraits of upperclass women by the Dutch artist Jan Steen that function rather differently. Steen's images evince parodic intent that renders the conventional public personas of the portrayed individuals ambivalent: a trend that has elsewhere been termed "counter-portraiture." In contrast to traditional portraits of elite sitters, "counter-portraits" open up avenues of irony, giving us a richer understanding of the role of women in early modern culture. This paper will provide a Northern extension to a reassessment of Italian images of women in *Virtue and Beauty*, exploring of how the parodic "counter-portrait" construct is used in female portraiture specifically, and what meanings such a survey might illuminate.

Ingrid Cartwright, *Western Kentucky University*

**Wilder Schilders: The Satirical Self-Portrait as Prodigal Son in Seventeenth-Century Dutch Art**

It is easy to point fingers at Adriaen Brouwer or Jan Steen as the card-carrying bad boys of seventeenth-century Dutch and Flemish art. They so brazenly embraced this role in their paintings, acting out self-portrait cameos as heavy boozers and profligates. However, they were far from the only ones who assumed this persona. Many artists — from Gerrit van Honthorst to Rembrandt — portrayed themselves in self-portraits as unruly wastrels, most often in the guise of the Prodigal Son in the tavern. My research focuses on the ways this oft-assumed identity functioned as a satiric, yet ultimately positive, professional role. Despite broader cultural expression as a negative exemplum, prodigality held many positive associations for Dutch artists — for inspiration and as a means of fostering a new, distinct group identity. This new persona granted them certain freedoms from social norms and a license to misbehave, at the very least in paint.

30325

**Grand Hyatt**

**Lagoon Level,**

**Penn Quarter B**

**HEADCOVERINGS FOR MEN AND WOMEN: FASHION AND SYMBOLIC VALUE**

**Sponsor:** Women and Gender Studies, RSA Discipline Group

**Organizer:** Gabriella Zarri, *Università degli Studi di Firenze*

**Chair:** Elissa B. Weaver, *University of Chicago*

Maria Giuseppina Muzzarelli, *Università degli Studi di Bologna*

**Headcoverings: Descriptions and Regulations in the Late Medieval and Early Modern Era**

Headcoverings, especially women's, are important as a representation of social and personal status, as a sign of creativity and aesthetic sensibility, and they may signal wealth and privilege or marginality, mourning, and service. They are also used to protect against the elements. This paper focuses on descriptions of hats, veils, etc. found in sumptuary laws (especially in late medieval and early modern Emilia-Romagna and Umbria) and regulations for their use and will compare them to images and descriptions found in Vecellio's *Habiti antichi et moderni*. The sumptuary laws refer to "crowns," "berets with or without feathers," "balzi," "hoods," etc., along with some indications of their use, prohibition, or permission. I will seek to illustrate these items of clothing and explain the regulations regarding them, their symbolic significance, and the political aims of the legislation regarding them.

Giorgio Riello, *University of Warwick*

**European Perception of the Veil in Middle and Far Eastern Attire**

European travelers, writers, and compilers of costume books often commented upon the omnipresence of the veil in Muslim societies in the early modern period. Face veils, burqas, rubands. and more modern forms of hijabs were often represented as a distinctive feature of the costume of the Middle East, the Ottoman Empire, and Central Asia. Europeans contrasted the veiled body both visually and conceptually with the more revealing clothing used by women in Europe and the nakedness of the new world. Over the period from the mid-sixteenth to the mid-eighteenth century,
the trajectory of European fashion (and its eventual feminization) came to be contrasted with that of the immutability of dress codes that allowed little possibility for earthly display. This paper considers the creation and codification of new ideas about the veil in European visual and written culture.

Gabriella Zarri, *Università degli Studi di Firenze*

**Aspects of Gendered Religious Identity: The Veil and the Cap**

The headcovering represents a significant piece of male and female religious attire, and its meaning varies in relation to the status and gender of the wearer: men wear a cap and women a veil. While members of the secular clergy wear different types of caps, male members of regular orders do not have a specific form of headwear. Women religious instead wear a veil, which is conferred on them at the clothing ceremony or at their religious profession. An examination of rituals and regulations and literary and iconographical sources from the fifteenth through the seventeenth centuries will illustrate the different meanings of the male and female headcoverings: the cap worn by clergymen serves primarily to identify them, while the veil of women religious has an essentially moral and spiritual meaning.

### DRMMA, SCHOLARSHIP, AND THE BOOK TRADE: REVISITING THE LITERARY CAREER OF JOHN BALE (1495–1563)

**Organizer:** Mark Rankin, *James Madison University*

**Chair:** Jennifer Waldron, *University of Pittsburgh*

J. Christopher Warner, *Le Moyne College*

**John Bale: Bibliographer between Trithemius and the Four Horsemen of the Apocalypse**

Perhaps no denizen of the sixteenth century had a more conflicted personality than John Bale, in all of his various capacities — as Carmelite monk or Protestant polemicist, bishop or religious exile, historian or playwright, editor or translator, biographer or bibliographer. This paper examines the traces of several contradictory impulses guiding Bale’s work on the *Catalogus*, his last and vastest inventory of English, Irish, and Scottish authors published in 1557 and 1559. The *Catalogus* has been aptly characterized as “a history of the English Church and people in biobibliographical form,” and as such, it required Bale to draw upon all his humanist and theological training, his extensive international network of acquaintances, and undoubtedly, every ounce of his stamina. As a consequence, Bale’s *Catalogus* everywhere betrays the contradictions of its making. For the very same reason, it is that much more valuable as a testament to its times.

Mark Rankin, *James Madison University*

**The Book That Almost Was: John Bale’s *A retourne of James Cancellers raylinge boke* (1561)**

John Bale’s comparison between himself and St. Paul, which he made in his *Vocacyon of Johan Bale* (1553), angered the royal chaplain James Cancellar, who expressed his indignation in his *Path of Obedience* (1556). Bale’s unpublished refutation, *A returne of James Cancellers railinge boke upon his own head* (1561), contains a dedicatory epistle to Francis Russell, earl of Bedford, who enjoyed a reputation as a Protestant patron. This book was not published, despite the fact that the Protestant master-printer John Day entered this work into the Stationer’s Register, presumably with the intent to print. Indeed, Bale’s holograph copy, which survives at Lambeth Palace Library, is partially marked up for printing. This paper will offer a contextual reading of Bale’s critique. The work reveals Bale’s considerable accomplishment as a prose stylist and provides insight into the reception of controversial literature at the onset of Elizabeth’s reign.
Ernst Gerhardt, *Laurentian University*

“Badges and sygnes of baptym”: Parish Playing and John Bale’s Biblical Trilogy

In his biblical-play trilogy — *God’s Promises*, *Johan Baptystes Preachynge*, and *The Temptation of Our Lord* — John Bale figures baptism as a form of livery that signifies incorporation into the body of Christ. Intriguingly, Bale likens this livery to the liveries sold at parish- and town-plays. Such liveries often were sold at Robin Hood games as well as at other town- or parish-plays, and Phillip Stubbes later decried this practice for its incorporation of participants into the ribaldry of the Robin Hood festivities. Significantly, fifteen hundred such liveries were purchased (and presumably sold) in preparation for a 1540 play staged by the citizens of Maldon, Essex, a town in which Bale is known to have performed. In this paper, I argue that Bale’s reference to — or perhaps use of — this traditional town-playing practice marks his attempt to adapt the practices of traditional community plays to his evangelical plays.

**Modern Philology, Manuscript Transmission, and Poggio Bracciolini I**

*Grand Hyatt*

*First Floor, Suite 109*

**Organizer:** Roberta Vera Ricci, *Bryn Mawr College*

**Chair and Respondent:** Eugenio Raffini, *Warwick University*

Sandro La Barbera, *Scuola Normale Superiore di Pisa*

**Poggio Bracciolini Half Seriously, Half in Jest: Manuscript Veneration and Facetious Creation**

Little attention has been devoted to Poggio as author and protagonist on the stage of fifteenth-century Florence, though his literary activity was more easily recognized by his contemporaries than his vanguardism in terms of history of Latin texts and scripts was. Some details on the particular milieu in and for which Poggio worked can be understood from his *Invectives*, especially those addressed to Filelfo, who in his turn (playfully) attacked Poggio in his *Satires*. Another example of Poggio’s importance for fifteenth-century Florentine literature is offered by his *Facetiae*, which opened the way to Politian’s treatment of the facetia genre. I will conclude on this latter point, trying to underline the archegetic importance of *littera antiqua* also in terms of the literary and theoretic implications that it triggered in later authors and artists.

Mary Sisler, *Hamilton College*

**Freedom and Imitation in Poggio Bracciolini’s Facezie**

In the midst of the exhausting work of hunting down ancient manuscripts, one could hardly begrudge a humanist philologist like Bracciolini the pleasure of indulging in “quel riposo di animo” that Castiglione would afford both the prince and the courtier alike by having them engage in “ragionamenti piacevoli.” Indeed, in the preface to his *Confabulationum*, the author defends his “Facetiarum opus” against those who would criticize it as superficial and unbecoming of serious study. But if we examine the period in which Bracciolini wrote his *Facezie*, it becomes clear that it is the latter part of his defense that should command our attention since the writer was also working on translating Lucian’s *The Ass* within the same timeframe. This paper will discuss Bracciolini’s *Facezie* as a work that must be considered as inseparable from the rest of his works.

Roberta Vera Ricci, *Bryn Mawr College*

**Remember the Hand: Poggio Bracciolini’s Credo in the Italian Quattrocento, from Theory to Practice**

Humanists’ modern attention to the language and the reverence of the word per se show a clear and notable change in the process of the secularization and imitation of classical culture. I will focus on Bracciolini’s intellectual and polemical debate on the methodology of translating, reading, and reconstructing an author’s
original product by comparing different manuscripts of that same text in order to disseminate its corrected copy. The challenge of promoting debate and eliciting response from readers is strictly connected with his controversial views on tradition, innovation, and transformation that depict the humanist dialogue and shape decisively the course of the dominant manuscript tradition. A significant part of my study will use the notable collection, housed at the special collection of Bryn Mawr College alumna and Renaissance scholar Phyllis Gordan who worked for years on Bracciolini’s extensive letters written in Latin.

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FEMINISM AND THE NEW FORMALISM IN RENAISSANCE STUDIES

Organizer: Jennifer Higginbotham, The Ohio State University

Chair: Will Fisher, CUNY, Lehman College

Michelle M. Dowd, University of North Carolina at Greensboro

Reading Gender, Reading Genre

While feminist critics have long championed the recovery and critical evaluation of early modern women writers, the specifically literary features of women’s texts have often been neglected in favor of discussions of biography or other cultural contexts. Using the recently discovered account of the Garden of Eden by Dorothy Calthorpe (1648–93) as a case study, this paper argues that attending to the formal complexity and intertextuality of early modern women’s writing can invigorate feminist criticism, enabling us to account for the specific processes by which gender becomes visible in literary discourse. I read Calthorpe’s text in terms of its generic borrowings and indebtedness to established literary traditions, most notably the country-house poem and narratives of the Fall. I thus model a feminist formalist approach to early modern texts that insists upon genre’s political and gendered consequences while simultaneously locating women writers in literary contexts not solely delimited by their gender.

Melissa Sanchez, University of Pennsylvania

“Discourse of Venus”: Feminism and Female Eroticism in Mary Wroth’s Pamphilia to Amphilanthus

In this paper, I propose that in Pamphilia to Amphilanthus Mary Wroth challenges two principles that early modern culture shares with certain strains of modern feminist thought: the idealization of female innocence and the consequent stigmatization of female sexual appetite. The constancy that is Pamphilia’s distinctive virtue should signify her integrity and love. As Pamphilia to Amphilanthus demonstrates, however, such determined commitment may be hard to tell from obsession. In stressing Pamphilia’s erotic addiction, Wroth’s poetry compels us to reassess some of the truisms of modern feminist criticism. Rather than anticipate a cultural feminist vision that sees love, tenderness, and equality as female qualities, and lust, excess, and hierarchy as male ones, Pamphilia to Amphilanthus reveals the insufficiency of such gendered distinctions. At the same time, Wroth’s treatments of homoeroticism, race, and religion demonstrate the multiple subject positions that shape narratives of erotic desire.

Jennifer Higginbotham, The Ohio State University

Isabella Whitney and Feminist Poetics

Although feminist scholars have successfully recovered significant numbers of English poems written by sixteenth- and seventeenth-century women, only a few of these texts routinely make it into general literary surveys, and those that do often exist on the periphery. This paper argues that increased scholarly attention to form, rather than being opposed to feminist literary criticism, offers an opportunity to integrate women writers more fully into our teaching and research. Using Isabella Whitney’s preference for ballad stanzas as an example, I suggest a tactical change from using women poets predominantly to teach cultural context to using them
as illustrations of popular poetics. By focusing on the formal connections between Whitney and other women writers, we will have a better sense of their place in Renaissance literary history and will be able to make a stronger case for their inclusion on syllabi, in anthologies, and in scholarship.

**SHADOW PRINCES: HABSBURG Favorites in Context II**

*Sponsor: Society for Court Studies*

*Organizers: Dries Raeymaekers, Universiteit Antwerpen; Sebastiaan Derks, Huygens Institute*

*Chair: Jan Hirschbiegel, Akademie der Wissenschaften zu Göttingen*

**Vanessa de Cruz Medina, Fundacion Carlos de Amberes**

Shadow Empress: Margarita de Cardona, Baroness of Dietrichstein and María of Habsburg's Favorite

This paper focuses on the life and career of Margarita de Cardona (1535?–1609) — married to Adam of Dietrichstein in 1555 — who served the Empress María from the time when the latter was still Infanta of Spain until her death in 1603. By serving the Empress, Margarita de Cardona established herself and her family as powerful political players and as a loyal family to the Habsburgs and the pope, even after she was widowed. Thanks to her privileged position, the Dietrichsteins became cultural and political patrons not only at the Imperial court but also in Madrid and Brussels. Pointing out the strategies developed by the baroness, I will argue how significant it was to serve at the female imperial household for this lady in order to reach patronage benefits, present herself as a political intermediary between Habsburg courts, and, obviously, achieve a profitable marriage for her children.

**Jonathan Spangler, Manchester Metropolitan University**

Becoming a Habsburg Favorite: Dynastic Loyalties Across Three Generations in a Period of Transformation

The last four dukes of the House of Lorraine before its “merger” with the House of Habsburg can be seen as “pre-Habsburg,” borne out by their continued multiple interactions with the various Habsburg courts (Madrid, Brussels, and Vienna), and indeed emulating their structures and practices back in Nancy. All four had favorites who helped them in this process, with a similar (or “Habsburgian”) transregional outlook. This paper will focus on three generations of the Beauvau family, as a case study to explore the notion that loyalty to dynasty bore little relation to loyalty to place in the late seventeenth and early eighteenth centuries. These ranged from Henri, marquis de Beauvau, war companion of Duke Charles IV and governor-tutor of Charles V (in Vienna), to Marc, prince de Beauvau-Craon, favorite of Leopold I, and first minister of Francis III in Florence during his transformation into Francis I, Holy Roman Emperor.

**ART AND REFORM**

*Chair: Ruth S. Noyes, The Johns Hopkins University*

**Paula Silva, Universidade do Porto, IF-GFM**

Francisco de Holanda’s (1517–85) Concept of Sacred Painting

This paper analyzes Holanda’s concept of sacred painting. Scholars have described Holanda as a Mannerist artist whose work, influenced by Neoplatonism, expresses a hermetic syncretism where the sacred and the profane are fused (Deswartes, 1987,
1992; Serrão, 2001). By analyzing Holanda’s *Da Pintura Antiga* (1541–48) and *De Aetatibus Mundi Imagines* (1543–73), I shall emphasize his theory of perception; his doctrine of God’s intellectual image and knowledge; and his doctrine of the legitimacy of using sacred images in worship, in the context of the controversy over Iconoclasm (Reformation and Counter-Reformation Period). My conclusions treat the following: the orthodoxy of both Holanda’s doctrines and work (according to the 1563 resolution of the Council of Trent); Holanda’s assimilation of the Oriental theological principles of the sacred image and the painter’s role in portraying God and the divine; and his doctrine of sacred painting.

Randi Klebanoff, *Carleton University*

**When Flesh is Subject to Spirit: Theology and Renaissance Naturalism**

Augustine addresses the conundrum of the resurrected bodies of the blessed with unassailable logic: “The spiritual flesh will … be subject to the spirit, but it will be flesh, not spirit, just as the carnal spirit was subject to the flesh, and yet was spirit, not flesh.” Existence in heaven will, in other words, be the inversion of earthly life: rather than a body possessed of a soul as in this life, for the blessed after the end of time the body will be existing in the soul. As to what that will be like Augustine admits defeat. What guidance, then, do Renaissance artists committed to the conventions of naturalism have for depicting the glorified? This paper will explore discussions by Augustine and Aquinas of sight and the blessed body that provided justifications for a number of inventive strategies in naturalistic art of the fifteenth and early sixteenth centuries.

Heather Graham, *Metropolitan State College of Denver*

**Tears Such as Angels Weep: Images of Grief in the Age of Reform**

During the Renaissance, emotions were understood to be somatic phenomena that required careful management. An individual’s emotional behavior was seen as a direct function of his or her moral, psychological, and physiological states; manifesting appropriate affective display was crucial to successful self-fashioning. In this paper, I explore how the sixteenth-century climate of reform and catastrophic Sack of Rome affected notions of appropriate mourning behavior in Italy. I argue that images of mourning — such as the Lamentation, Deposition, and related episodes — functioned as behavioral guides for Christians when confronted with death. Because emotional propriety was largely determined by theological principles concerning humankind’s opportunities for personal survival and relationship with God, the theological and intellectual repercussions of this tumultuous age were made visible in images of shared public grief. This project will reflect research conducted as a participant in the 2011 NEH Summer Seminar at the American Academy in Rome.

**Parents and Children in Early Modern Europe**

Sponsor: Comparative Literature, RSA Discipline Group

Organizer: Marion Wells, *Middlebury College*

Chair: Andrew Morrall, *Bard Graduate Center*

Marion Wells, *Middlebury College*

The Gendering of Grief in Early Modern Europe

This paper aims to contribute to the ongoing exploration of early modern passions, considering in particular the experience (insofar as we can reconstruct it) of grief, and particularly grief over the loss of a child in the early modern period in Europe. I will begin by considering the impact of reformed conceptions of death and suffering on maternal elegy in the seventeenth century in England, considering in particular how the construction of maternal flesh as “natural” (as opposed to “spiritual,” in Erasmus’s formulation) complicates the speaking position of the maternal mourner. Focusing on the tension between a Stoic tradition of *apatheia* and reformed attitudes
towards the emotions, I will juxtapose Mary Carey’s elegy “Upon ye sight of my abortive Birth” (1658) with Phillippe de Mornay’s Teares for the death of his son (1609), a text whose Stoic allegiances collide with the intense grief he struggles to suppress.

Kirk D. Read, Bates College
Matters of Life and Death in the Literary Strategies of Early Modern French Mothers and Daughters
The parent-child relationship provides rich terrain for exploring early modern attitudes regarding family bonds and the role of literature in forming a sense of empathy and self-identity. My comparative study begins with the example of the highly developed mother-daughter bond of Madeleine and Catherine des Roches from sixteenth-century Poitiers. Daughter Catherine privileges the deeply self-sufficient bond they share — almost incestuous in its characterization — in the naming of their copublished literary works as the only grandchildren her mother will ever see. Following treatment of several other examples from their century, I turn to the spectacular example of the memoirs of Madame de la Guette (1613–76) whose elaboration of a number of parent-child relationships is highly inflected by intense grieving for both her parents and children. The scenes of her unbridled post-mortem emotion and desperate behavior are the centerpiece of her work and are central to her self-legitimation as an authoritative female writer.

Aurelio Espinosa, Arizona State University
“Angels in Heaven”: The Spanish Habsburgs and Their Immortal Babies
Seeking to illustrate the habitus of the itinerant courts of Emperor Charles V (1500–58) and Empress Isabel of Portugal (1503–39), I explore their existential fear of dynastic termination and how the deaths (and precarious health) of their children shaped their religious performances and parenting methods. Charles and Isabel articulated their concerns within the structures of Catholic strategies that apparently alleviated their anxiété et tristesse over the death of their infants (Fernando in 1530, Juan in 1537, and the stillbirth in 1539) and that consoled them with the vision that their babies “are angels in heaven.” My analysis of chronicles, medical treatises, and the archival evidence (the empress’s private libro de cámara and correspondence) details an interactive repertoire of medical therapies, theological explanations, penitential tactics, and “manly” defenses that the monarchs harnessed to restore them to spiritual hopefulness, physical balance, and emotional quietude.

Peter Auger, University of Oxford
Du Bartas in “The Modell of Poesy”
William Scott’s “The Modell of Poesy” (ca. 1600; British Library MS Add. 81083) is a newly recovered Renaissance literary treatise that is especially valuable for understanding the British reception of the French Huguenot poet Guillaume de Saluste Du Bartas (1544–90). The “Modell” contains numerous detailed references to Du Bartas’s works, and is accompanied by Scott’s translation of the first two Days of Du Bartas’s Semaines (1578, 1584 et seq.). This paper looks closely at Scott’s description of the Semaines as “heroical” poetry containing “Naturall Science,” and draws on recent French-language criticism that has examined the epistemological uses of the poems. The “Modell” encourages a reassessment of Du Bartas’s importance in Renaissance literature that allows English-language criticism finally to overcome what Anne Lake Prescott has called the “astonishing” neglect of the topic. It also improves our awareness of the interaction between natural philosophy, religion, and rhetoric in seventeenth-century literature.
Poetic Visions: The Vatican Collection of Epigrams (Vat. Lat. 3353)

During the years 1510–20 the Vatican palaces were being thoroughly restructured, and artists and humanists devised a new architectural system visually embodying the place the Holy See saw for itself in the modern world. Speculation about the relationship linking poetry and the visual arts became a key issue for everyone involved. In those very years, after the publication of the editio princeps (1494) of the *Greek Anthology*, a body of hitherto unknown texts linking words and vision — the ekphrastic epigrams preserved in the *Anthology* — was translated, rewritten, and imitated as part of this new intellectual challenge. By the 1530s a new modern anthology of classical and contemporary Latin ekphrastic epigrams, preserved today in manuscript in the Vatican library, had been collected. The authors are working on its critical edition and translation into English. This paper offers a preview of some of their more exciting results.

### RETHINKING GASPARA STAMPA IN THE CANON OF RENAISSANCE POETRY II

**Organizers:** Unn Falkeid, *University of Oslo*; Aileen A. Feng, *University of Arizona*

**Chair:** Aileen A. Feng, *University of Arizona*

Federico Schneider, *University of Mary Washington*

*Sublime Love Pains in Gaspara Stampa’s Rime*

One widespread misconception about Petrarchism is that it mostly represents the mode of, and code for the grieving caused by unrequited love. Hence the well-known emphasis on the pathetic aspects of the Petrarchan poetic experience. While not completely wrong, this idea tends to undermine the fact that from Bembo all the way to Castelvetro, the *Canzoniere* is read as an allegorical initiation into love, thus as an experience pertaining to the Aristotelian rhetorical category of *ethos*. This paper will focus on the poetry of Gaspara Stampa, poetry well-known for its characteristic heightened pathetic flair, in order to show that the pains of the Petrarchan lover do indeed have an ethical vocation; a vocation that the poetry fulfills by subscribing to a sublime aesthetics.

Angela Capodivacca, *Yale University*

*Between Friends: Gaspara Stampa and Mirtilla*

In *Amore infelice di Gaspara Stampa; Lettere scritte da lei medesima*, Luigi Carrer published fictional letters from Gaspara Stampa to her friend Mirtilla, which much contributed to the fame of the Italian poet in the Romantic period. While the letters are mostly invented, they are somewhat based on the poetic exchange between Gaspara Stampa and her friend Mirtilla, one of the first known exchanges between women poets. This essay will explore Gaspara Stampa’s song to Mirtilla and Mirtilla’s answer to it in detail. I argue that the model of female friendship that Stampa envisions in her exchange with Mirtilla serves as one of the turning points of her *canzoniere*, and will be reappropriated at the turn of the century by Isabella Andreini in her pastoral play *Mirtilla*.

Fiora A. Bassanese, *University of Massachusetts Boston*

*The Faces of Gaspara Stampa*

One of the major sixteenth-century Italian lyric poets, Stampa is also the subject of several literary works and a notorious critical polemic. These originate in the major editions of her *Rime* and the diverse images of the poet they propose. Indeed, the original, posthumous edition of the collection, published in 1554, stresses the literariness of the poems and their author. The second, elegant edition of 1738, subsidized by a descendent of Stampa’s love-interest, introduces the romantic legend of the poet, a myth
that would inspire novelists and playwrights. Salza’s third edition (1913), unites the Rime with Veronica Franco’s Terze rime, and supports the editor’s contention that Stampa had been a courtesan, a theory he proposed in a lengthy article and furthered by shifting the Rime’s ordering, initiating a critical furor concerning Stampa’s identity. The paper will explore the diverse incarnations of Stampa and their debt to the three main editions.

30334
Grand Hyatt
First Floor,
Suite 175

REDEFINING SEXUAL ACTS IN RENAISSANCE ENGLISH LITERATURE

Organizer: James M. Bromley, Miami University
Chair: Elisabeth Hodges, Miami University

Melissa Jones, Eastern Michigan University
Spectacular Impotence; or, Things That Hardly Ever Happen in the Critical History of Pornography
If past pornographies tell us anything, it is that some of the funniest, raunchiest, and most titillating erotic spectacles incorporate sexual failure into their pleasurable tableaux. Thomas Nashe’s notorious “Choise of Valentines,” for instance, solidified the author’s reputation as a premier English pornographer by inscribing graphically sexual content alongside aggressively matter-of-fact depictions of male impotency and female masturbation. Yet the erotic potential of Nashe’s “silly worm” is seldom talked about in terms of its potential to please. I suspect this is because erectile dysfunction — among other failures of gender — encodes a kind of shame that stumps the phallic logic of modern sex. Yet by examining the range of fantasies opened up by images of impotency as “sex before sex,” we can establish critical space to reconsider not only sexual practice in the Renaissance but also the longstanding and often invisible place of such pleasures in pornography studies today.

James M. Bromley, Miami University
Rimming the Renaissance
This paper calls critical attention to references to anal-oral sexual contact, or rimming, in Shakespeare’s A Midsummer Night’s Dream and other early modern plays in order to push the definitional boundaries of what counts as sex in the Renaissance and to challenges the interpretive matrices that structure current histories of sexuality. Rimming, I argue, indexes sex’s general epistemological recalcitrance in these texts. Insofar as the notion of transgression — literally “to step across” — similarly structures critical understandings of illicit sexual practices, we can analyze sexual practices only to the extent that they involve such improper penetration and incorporation, which rimming need not. Moreover, because rimming does not involve the genitals and cannot be neatly translated into a modern sexual identity, I argue that these texts glimpse in their references to rimming a form of impersonal contact between bodies freed from the constraints that identity places on erotic pleasure.

Will Stockton, Clemson University
Sex and the Seduction of Milton’s Lady
This paper argues that dominant conceptions of “sex” as penetrative intercourse are anachronistic for the Renaissance, during which other terms both described what we now call “sex” and attached to understandings of “sexual” activity that have not survived in the present. What is more, the term lacks a universal definition in contemporary critical discourse. Specifically, I call for understanding drinking in Comus as a form of sexual activity instead of a prelude to or metaphor, as most Miltonists understand it. This way of thinking about sex is not simply foreign to us moderns, however, as I further demonstrate that Freud translates this consonance between sex and drinking into his understanding of the relationship between sex and biological need. The result of this psychoanalytic affinity is a new reading of Comus as a seduction fantasy in which the Lady images her inauguration in sexuality through the act of drinking.
Dario Brancato, Concordia University

The Milanese Boethius
Milanese Father Anselmo Tanzi’s *Di consolatione philosophica* (1520) stands out as the first printed Italian translation of Boethius’s masterpiece. My paper aims at discussing the cultural circles of late 1400s–early 1500s Milan, as well as Tanzi’s hermeneutical principles and legacy to later translations, Lodovico Domenichi’s Florentine one in particular.

Michael Sherberg, Washington University in St. Louis

The Florentine Boethius
The *Consolation of Philosophy* saw four published Italian translations in the sixteenth century, the first by the Augustinian friar Anselmo Tanzo, published repeatedly beginning in 1520. New translations appeared after Charles V requested a Florentine translation from Cosimo I early in 1549, and three members of the Accademia Fiorentina, Cosimo Bartoli, Ludovico Domenichi, Benedetto Varchi, each made one. These translations, published by the ducal press of Lorenzo Torrentino, serve to advance claims about the beauty and adaptability of contemporary Florentine that were a cornerstone of the program of the Accademia Fiorentina. My paper will address their approaches to Boethius’s prose style and his poetry in order to delineate each translator’s poetics of translation. Inasmuch as they all undertook to showcase contemporary Florentine, their choices are also ideological, so my paper will address not only the question of how they translate but how they make a political statement through translation.

Shannon McHugh, New York University

Boethius Rewritten in Chiara Matraini
Around 1560, Chiara Matraini, already a published Petrarchan poet, wrote a letter to a friend describing a new project: a dialogue modeled on Boethius’s *De consolatione philosophiae*, which she had recently managed to acquire in translation from Benedetto Varchi. That project has since been lost; however, in 1602, in a much-altered literary landscape, Matraini’s Boethian aspirations were apparently reborn when she published her *Dialoghi spirituali*. An intellectually ambitious text composed in a mixture of prose and poetry, it bears a clear debt to the *De consolatione* (as well as to the *Commedia*), with Matraini presenting herself in the Boethian role of converted author-teacher. My study explores how Boethius’s work serves as the inspiration for Matraini’s text, and how that act of imitation — one emblematic of the unheralded breadth and enterprise of women’s writing in Counter-Reformation Italy — enables her bold project of exalting female didacticism.

Hannah Chapelle Wojciehowski, University of Texas at Austin

Empathy and Embodied Cognition in Jacopo Sadoleto’s *De Laocoontis statua*
In 1506 the humanist Jacopo Sadoleto wrote a celebrated Neo-Latin poem concerning the Laocoon, recovered from a Roman vineyard earlier that year. Sadoleto described in vivid detail the lifelike qualities of the sculpture, together with its powerful physical
Sadoleto depicts the empathy-inducing quality of the Laocoön, which forges a bond between the sculptural group and its viewers, and between the viewers themselves. Contemporary neuroscience — specifically the discovery of the mirror neuron mechanism within the brain — helps us to understand and recontextualize the profound impact of the Laocoön on its sixteenth-century audiences, including the visceral response described and then recreated by Sadoleto in the medium of language. The emerging metafield of embodied cognition helps to explain on a subpersonal, as well as an interpersonal level, the role of empathy in aesthetic experience, along with its complex relation to our social and ethical lives.

Gur Zak, Hebrew University of Jerusalem

Petrarch's Griselda and the Ethics of Narration

Petrarch's translation of Boccaccio's Griselda story (Decameron 10.10) has often been read by scholars as a didactic and authoritative rendering of the complex and subversive original. Stripping the text of its vernacular garments and reclothing it in a highbrow classicized Latin, Petrarch is said to have formed Griselda as a one-dimensional humanist saint whose story is directed to an exclusive group of male readers. Yet, by reading the translation within the context of book 17 of the Seniles in which it appears, as well as in the wider context of Petrarch's letters collections in general, a number of ironies emerge which undermine the muscular ideal Griselda paradoxically represents. It is in this juxtaposition of the allegorical and the ironic, the ideal and its limits, this paper will argue, that Petrarch conceived the ethics of narration, inducing both author and readers to further reflection on the nature of the ethical life.

Raz D. Chen-Morris, Bar-Ilan University

Melancholy and the Self-Formation of an Early Modern Natural Philosopher

The turn of the seventeenth century witnessed several attempts to mobilize science as an antidote to melancholic anxieties. Johannes Kepler construed a new practice of observation as a thorough critique of humanistic procedures. His new optics transformed melancholic shadows into the foundation of scientific knowledge. Galileo mustered the imagination as a crucial factor in any philosophical inquiry, reining fantasy with mathematical tools. Robert Burton implemented the humanist practice of writing as a therapy of the self, transforming it into an objective account of the ailments of the melancholic soul. These endeavors turn the humanist intimate care of the self on its head — distancing the observer from the observed object, they transform scientific knowledge into an observation of self and world.

Ryan Singh Paul, Allegheny College

Anti-Narrative Subjectivity in The Faerie Queene

While The Faerie Queene's narrative appears to be structured teleologically along a path through virtue, culminating in the fashioned Christian self, characters and events resonate forward and backward across the poem's timeline; each virtue implies, even requires, the existence of those that are "established" both earlier and later in the narrative. The meandering romance structure contains not a single climax and conclusion but a complex of knightly "procedures" that operate through a diffuse, nonhierarchical narrative web akin to Deleuze's and Guattari's theory of rhizomatic organization. In response to violent eruptions — what Alain Badiou calls truth-events — atemporal subjectivities emerge, working to exceed the present state and fashion their beings toward an apocalyptic future. By applying theoretical paradigms that provide a new vocabulary for analyzing The Faerie Queene, I look to understand anew the relation between narrative and Spenserian self-fashioning while remaining sensitive to the poem's historical and ideological particularities.

Chair: Drew J. Scheler, University of Virginia

Ryan Singh Paul, Allegheny College

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Robert Erle Barham, University of North Carolina at Chapel Hill

Forensic Rhetoric in The Faerie Queene, Book 5

Scholars often note the “spectacles of dismemberment” in book 5 of The Faerie Queene, but a neglected aspect of this book is its representation of violence in light of the rhetorical tradition. Throughout the poem, rhetorical skill is frequently subject to abuse by characters who render dangerous ideas in compelling ways. In book 5, however, Spenser’s treatment of justice includes scenes of forensic pleading in which the rhetorical skill of various malefactors is circumscribed. While classical and Renaissance writers often represent eloquence in terms of physical force, Spenser’s agents of justice appropriate the power of persuasion through violence. Spenser provokes consideration of rhetoric’s civic function by maintaining order in spite of emotional appeals and rhetorical skill. This paper analyzes scenes of forensic pleading in book 5 and in the Mutabilitie Cantos, considering the poem’s message about power, eloquence, and violence.

Talya Meyers, Stanford University

Rewriting the Turkish Threat: Spenser’s Islamic Knights

Critics have noted that the Islamic warriors of Ariosto’s and Tasso’s epics participate in — and often create — the centrifugal motions of their respective texts, but these figures are nonetheless part of unified military organizations, and ultimately participate in their texts’ détentes and resolutions. By contrast, the Saracens of Edmund Spenser’s Faerie Queene wander through the decentralized landscape of Faerie Lond without any discernable purpose. Moreover, seemingly Western knights become pagans only when it suits the purposes of Spenser’s narrative; the Souldan is merely a feudal king, one of many in Faerie Lond; and the promised battle “[t]wixt that great Faery Queene and Paynim king” never takes place. Why, then, are these figures present at all? This paper addresses this question by exploring the tension between Elizabeth’s friendly, if strained, relationship with Mehmed III and popular, uniquely Elizabethan conceptions of the Turk as a figure of both exotic fantasy and worrisome practical relevance.

30338
Folger Shakespeare Library, Board Room

THE LITERATURE OF CONVERSION IN EARLY MODERN ENGLAND

Organizer: Peter A. Mazur, The University of York

Chair: Molly Murray, Columbia University

Hannah Crawforth, King’s College London

Conversion and Piety in Robert Southwell’s “Epistle to His Father”

This paper considers the relationship between conversion and piety in early modern England, taking as its case study Jesuit priest Robert Southwell’s “Epistle to His Father” (1586), a work that entreats the conformist Richard Southwell to abandon Protestantism and to join his son in recusancy. In postclassical Latin the word pietas, from which piety derives, encompasses not only a “fervent attachment to the service of God and to the duties and practices of religion” but also the notion of compassion, or pity. In Middle English the nouns pity and piety both include these twin senses, and it was not until the seventeenth century that the separation of the two words was completed. This paper explores the process of conversion by which these two distinct words evolved, in order to document the role of these two senses of piety in Southwell’s attempt to bring about the conversion of his father.

Jenna Duggan Lay, Lehigh University

Material Faith: Gendered Conversion and Richard Crashaw’s Transformative Poetics

This paper traces representations of religious conversion as a gendered form of domestic education in order to elucidate Richard Crashaw’s transformative poetics. Conversion, the spiritual transition that characterizes many of the poems in both Steps to the Temple and Carmen Deo Nostro, was repeatedly linked to women in sixteenth- and seventeenth-century England, despite the fact that numerous converts
were male. However, in order to account for the gendered aspects of Crashaw's transformative religious poetics, it is necessary to recognize the limits of readings that focus on his supposedly feminine style or on his autobiographical relationships with women. Instead, I propose a reading of Crashaw that attends to Catholic women's engagements with religious education and conversion in England and Scotland, thereby revealing not simply a devotional culture marked by transformation but a language and poetics open to redefinition and interpretive multiplicity.

Holly Crawford Pickett, Washington and Lee University

Conversion at Paul's Cross

The outdoor pulpit on the grounds of London's old St. Paul's Cathedral, known as St. Paul's Cross, was the site of many sermons announcing the conversion of clerics from Catholicism to Protestantism in post-Reformation England. My paper examines the conventions peculiar to St. Paul's conversion sermons — such as the convert's choice of preaching text, allusions to St. Paul, other references to venue, and the rhetoric of conversion — to explore the relationship between conversion and place in early modern England. My contention is that Elizabethan and Jacobean converts exploited the pulpit’s connection to St. Paul in order to model the sincerity and seriousness of their conversions, which often would have been called into question by their skeptical audiences.
POWER AND THE CHURCH IN ITALY

Chair: Zdenka Gredel-Manuele, Niagara University

Michael Paul Martoccio, Northwestern University
Between Conquest and Cooperation: International Relations in Early Modern Tuscany

This paper examines the territorial expansion of Florence from 1320 to 1555 through an innovative interdisciplinary approach: historical sociology and international relations theory. Historical scholarship frequently finds itself in the hands of social scientists, but rarely reciprocates. Using statutes, local histories, and diplomatic correspondence, this paper argues that, opposite contemporary social science explanations, Florence used a variety of strategies to conquer Tuscany. Violent and incomplete conquest, purchase, marriage, and alliance: all were valid. And, when Florence did start violently conquering neighbors in the latter parts of the 1300s, it owed less to pressure from outside forces or shifts in understandings of political life, but to the legacies of past institutions — particularly, institutions meant to stymie factionalism. It concludes that replacing the current unidirectional flow of historical data to social scientists and replacing it with a two-way dialogue could contribute greatly to both the history of international relations and political history.

Samantha Hughes-Johnson, The Birmingham Institute of Art and Design
Early Medici Patronage and the Confraternity of the Buonomini di San Martino

Medici confraternal patronage is customarily associated with public spectacle. Nevertheless, the bonds that this family forged with smaller lay brotherhoods, although perhaps equally as useful politically, can reveal a contrasting view of the clan. Previous studies concerning the Buonomini di San Martino are few and fall primarily within the remit of social history, but this interdisciplinary paper considers the form and function of their oratory’s fresco decoration in tandem with unpublished archival data. This in turn, provides historical facts about the remit and activities of the confraternity, their cultural environment, and the generosity of their illustrious patrons. Concentrating on Medici confraternal patronage from 1469 to 1492, this paper will explore changes in Lorenzo de’ Medici’s confraternal needs and ultimately how the munificence of Il Magnifico and his assassinated brother, Giuliano, was translated into an authority that was recorded and celebrated by the Buonomini.

Celeste I. McNamara, Northwestern University
“To better govern this ample diocese”: Gregorio Barbarigo and the vicari foranei in Seventeenth-Century Padua

Unlike many other post-Tridentine bishops, Gregorio Barbarigo was not plagued by significant financial or political obstacles as Bishop of Padua from 1664–97. Yet in spite of his advantages, he was challenged to find a way to effectively govern a large diocese of 327 parishes. Frequent personal visitation was impossible, so Barbarigo revitalized and expanded the existing vicari foranei system, which divided the extra-urban parishes into forty-six regions overseen by local parish priests. Unfortunately, Barbarigo’s attempt at bureaucratization did little to improve his supervision of diocesan affairs. This paper will demonstrate that the failings of this system severely hindered Barbarigo’s reform efforts and argue that without a way to maintain control over provincial parishes, bishops of large dioceses in the post-Tridentine period found even the most basic goals of Tridentine reform nearly impossible to achieve.
Matthias Wivel, Statens Museum für Kunst
Titian’s Foundational Drawing
Although tradition describes Titian as an artist who eschewed drawing, studying the small corpus of extant drawings by the master indicates that he drew more than received wisdom would have us know, and further that drawing played a vital role in his artistic development. This paper will examine his approach to sketching both figure and landscape in the early decades of his career. It will seek to consolidate an understanding of his pen-and-ink style, a perennial subject for debate, and address with new findings the longstanding controversy about a number of alleged forgeries once unanimously attributed to him. The relationship between these latter to his sketches and his woodcuts will be used as a springboard for a discussion of the evolution of his complex, additive approach to composition and the emergence in his painted work of open, expressive brushwork.

Sandra Cheng, CUNY, New York City College of Technology
The Carracci, Caricature, and Studio Practice
This paper examines the pedagogical use of caricature sketches in the Carracci Academy. Disegno was a primary focus of the academy as it expanded from a one-room drawing studio to a more formal school with academic pretensions. As was customary in studio practice, young artists sketched from traditional sources of study, including antique casts, drawings by older masters, and prints. Imitation helped students master the rudimentary skills of drawing, eventually advancing to more complicated challenges, such as life-drawing and the pictorial games, which emphasized both manual dexterity and invention. Caricature was the most innovative form of graphic play in the Carracci Academy. The deliberate practice of drawing incorrectly — consciously producing graphic mistakes that glaringly lacked the basic tenets of proper figure drawing — paradoxically instructed students in the significance of representation. Moreover, the exercise of caricature sketching highlighted the performance of draftsman ship as expressed through individual style, speed, and wit.

Caroline Fowler, Princeton University
The Pedagogy of Repetition: Agostino Carracci and the Printed Drawing Book
Agostino Carracci (1557–1602) repetitively sketched eyes, ears, faces, feet, and limbs. After his death, these charcoal, chalk, and ink drawings were engraved by artists and widely disseminated in printed drawing books, such as Luca Ciamberlano’s engravings for the Scuola perfetta per imparare a disegnare (n.d.) and Odoardo Fialetti’s famous etchings in Il vero modo (1608). This paper closely examines Agostino’s sketches of these disjointed body parts, exploring how the litany of these redundant drawings of dismembered eyes, ears, and limbs translated into the engraved systematic rhythm of lessons for copying. Compiled into printed books, Agostino’s sketches provided the foundation for young drawing apprentices throughout Europe to train their memories and master rote delineations within artistic training and draftsmanship. The pedagogic foundation for the art of repetition in draftsmanship, Agostino’s sketches and their reproductions reveal the role of print in establishing the practice of repetitive sketching in drawing pedagogy.

Nadia Sera Baadj, University of Michigan
Sketches of Simians and Savages on the Versos of Jan van Kessel’s Copper Plates
Two series of The Four Parts of the World (Alte Pinakothek; Museo del Prado) by the Antwerp painter Jan van Kessel (1626–79) have fascinated viewers since the
seventeenth century due to their finely wrought depiction of strange creatures, grotesque scenes of violence, and exotic objects in multiple, miniature oil paintings on copper. When the individual paintings are removed from their frames, a surprising discovery is revealed. The versos of the copper plates contain detailed oil sketches of animals and figures in exotic costume that are preliminary to motifs found in the paintings. These sketches, which have never been discussed or reproduced, are exceptional among paintings on copper. Typically, preparatory sketches were either concealed beneath the final painting or produced in a separate context, such as an album or sheet of studies. By contrast, Van Kessel’s verso sketches make visible on a single plate the multiple stages of the artist’s working process.

30403
Grand Hyatt
Independence Level,
Independence D

EARLY MODERN ARTISTS’ COLLECTIONS IN NORTHERN EUROPE II: HISTORIOGRAPHY

Sponsor: Historians of Netherlandish Art
Organizers: Koenraad J. A. Jonckheere, Ghent University; Sven Dupré, Max Planck Institute for the History of Science
Chair: Jeffrey Chipps Smith, University of Texas at Austin
Respondent: Alexander Marr, University of Cambridge

H. Perry Chapman, University of Delaware
Curiosity and Desire: Rembrandt’s Collections as Historiographic Barometer
Rembrandt had several collections: his art collection of paintings displayed throughout his house and prints in his kunstboeken; his kunstcaemer; and a teaching-working collection of armor, weapons, and textiles in his attic studio. Much has been written about Rembrandt’s motivations as a collector and his artistic use of his collection. In this paper, I argue that interpretations of Rembrandt’s collecting practices can be read as a barometer of Rembrandt criticism. From the early biographers to the current Rembrandt literature, a critic’s treatment of the collection is closely tied to that critic’s opinion of Rembrandt. Assessments of Rembrandt as collector also reveal shifting notions of what motivates collecting. I explore how explanations of Rembrandt’s collecting — from the quest for knowledge that was called “curiosity” to prospects for social status to obsessive desire — correlate with whether Rembrandt is understood as quintessential Dutch professional, breaker of rules, or exceptional genius.

Sven Dupré, Max Planck Institute for the History of Science
Koenraad J. A. Jonckheere, Ghent University

Beyond Rubens: Artists’ Collections in the Southern Netherlands
Collections functioned as sites for the sociability of knowledge. It is a commonplace to argue that artists discussed art in their workshops, but with the exception of Rembrandt art historians have rarely tried to reconstruct the art theory developed in artists’ workshops. The aim of this paper is twofold. First, I will revisit scholarly treatments of Rubens’s collection — the best, if not to say only, collection in the Southern Netherlands widely discussed in the literature — connecting it to diverse images of Rubens and his working methods. Second, I will go beyond present studies by focusing on the use of objects in the collection, and by connecting the artist’s collections to writings, notebooks, and library. I will examine if the nature of a collection was connected to the artist’s attitude towards art and art theory. Here I will make use of work-in-progress on other artists.
The period between 1530 to 1550 has been called France’s golden age of illustrated literature. Among the works published during this time was Maurice Scève’s Délie, object de plus haulte vertu appearing in Lyon in 1544 at the height of the city’s economic prosperity and literary achievements. The importance of Délie is that it is France’s first canzoniere in the manner of Petrarch’s Rime sparse and the first French book to make extensive use of imprese to illustrate its 450 love poems. Owing to the popularity of its visual appeal, it was reprinted in 1564 with the same scenes but with new woodcuts of better artistry, more finely carved, and offering considerably more realistic detail and background work. In addition, my paper will address the devices’ functions, their differences from emblems, and the various ways they encouraged the public to read the text.

Guyda Armstrong, University of Manchester
Reading between the Lines: Coding English Continental Books in the 1580s and 1590s
This paper will consider the printing of imported Italian authors in translation in London the last two decades of the sixteenth century. Focusing primarily on Boccaccio, but also taking into account landmark print productions of other authors such as Ariosto and Castiglione, I will approach these books as much in terms of their visual design as their Italian content. I will seek to address the following questions: How is the imported Italian literary text coded for consumption in this period? How far can agency be ascribed to the individual printers and others involved in their production? And what can this tell us about the book as a privileged contact zone of cultural hybridity?

Italian Painting

Chair: Pascale Rihouet, Rhode Island School of Design
Inge Jackson Reist, Frick Art Reference Library
Gregory P. J. Most, National Gallery of Art
Rinascimento: New Online Digital Resources from the Reali and Sansoni Photographic Archives
The photoarchives of the National Gallery of Art and Frick Art Reference Library have historically collected analog images of early modern works of art. Each institution has recently concluded digital projects that together give access to over 13,000 images of Italian art, primarily located in private collections or remote towns of Italy. These images, made by Foto Reali and Mario Sansoni during the early twentieth century, are accompanied by documentation and scholarly opinions about
attribution and collection changes that both institutions have elicited from visiting researchers over the years. The digital files produced by these recent projects offer researchers remote access to images that in many cases remain unpublished or record art that was damaged or destroyed during World War II. In addition to access via the Gallery and Frick websites, the images and accompanying documentation are accessible to subscribers of ARTstor.

Luba Freedman, The Hebrew University of Jerusalem

The Laurel Tree in Antonio del Pollaiuolo’s Apollo and Daphne

The Pollaiuolo painting of Apollo and Daphne depicts the laurel tree of the Ovidian tale in a most unusual way: the laurel tree forms a “Y,” with the upper part of the letter formed by Daphne’s upturned arms, which have become two huge branches. In her transformation into a laurel tree Daphne describes the *litera Pythagorae*, signifying the path of life. Pollaiuolo’s design for the familiar tale is unique — no other contemporary depictions of the familiar tale repeat this design. This paper explores the significance of Pollaiuolo’s unique representation of the Ovidian myth as it relates to his patron, Lorenzo de’ Medici. The painting may be read as a contemplation on themes that were the subject of Lorenzo’s poetry, the themes expressed in his sonnets 11 and 14, the versified debate “L’Altercazione,” and the eclogue “Apollo e Pan.”

Hanna Baro, Heidelberg University / Max Planck Institute

The Materiality of Canvas in Italian Renaissance Painting

In contrast to Philip Sohm’s argument that “the presence of weave embedded in the image should be recognized more as a necessary precondition of large canvas paintings than a calculated artistic effect,” my paper demonstrates that, from the very beginning of the sixteenth century, we are able to observe a rising awareness by Venetian artists of the materiality and aesthetic values of the distinctive texture of the textile paint support. Focusing on selected works by Venetian artists such as Titian, Veronese, and Rocco Marconi — a Treviso-born painter and pupil of Giovanni Bellini, whose work has been somewhat overlooked by art historians — this study argues that already in early Cinquecento we can observe what has been termed an “aestheticisation of the canvas,” evident in the decision to use only a very thin layer of paint when depicting drapery or cloth (thereby leaving the distinctive texture of the canvas visible).
Emperor Charles V, His Armed Identity in Portraiture, and War

Princes in the Quattrocento did not usually encase themselves in armor for their portraits, and neither did those in the Seicento. Depiction in armor, however, was all the rage for Italian rulers in the 1530s such as Alfonso I d’Este of Ferrara, Federico Gonzaga II of Mantua, Francesco Maria I Della Rovere of Urbino, and Cosimo I de’ Medici of Florence. As it happens, this fashion for armor in portraiture coincided with the Italian Wars, when these princes’ bodies were vulnerable in actuality. The wars also promoted astonishing feats in the crafting of haute couture armor by the Negrolri of Milan, among other workshops. Using both visual and written sources, this paper, based on research toward a book on gendered identity in Titian’s court portraits, will focus on the portraits and armored identity of perhaps the key protagonist of the Italian Wars: the Habsburg Emperor Charles V.

Linda Borean, Università degli Studi di Udine

The Portraits of Art Collectors in Venice from Mid-Sixteenth Century to Early Seventeenth Century

Venetian portraiture in the Cinquecento and early Seicento offers an interesting series of portraits of art collectors that in the past has been investigated taking into account the connections between the artist and the patron, as many of them had been executed by the most famous painters or sculptors of the period (Lorenzo Lotto, Paolo Veronese, Jacopo Tintoretto, Palma il Giovane, Bernardo Strozzi, and Tiberio Tinelli in the first decades of seventeenth century). I would like to pay specific attention to the way the portraits can shed light on the biography of the art collectors, which we know from written sources, such as wills, inventories of the collections, printed biographies, or poetic compositions. This paper will explore this topic, examining a series of cases studies, such as Andrea Odoni, Giovanni Paolo Cornaro, Alessandro Vittoria, Bartolomeo dalla Nave, Alvise Molinm, and Giovan Donato Correggio.

Brigit Blass-Simmen, Kulturstiftung St. Matthäus

Image and Inscription: Pisanello’s Early Portrait Medals

Pisanello’s portrait medal of John VIII Palaiologos (1438) is generally regarded as the earliest example of this new medium. In a sonnet to Filippo Maria Visconti, Duke of Milan, the poet Ottaviano degli Ubaldini della Carda wrote in 1442: “Chi vol del mondo mai non esser privo / Vegna a fare retrar del naturale / Al mio Pisano.” Pisanello immortalized Filippo Maria Visconti on a portrait medal as well. By means of an inscription, the portrait on a medal can be connected to a historical figure. Additional mention of titles and written mottos indicate how this person saw her- or himself, making such medals calculated demonstrations. The focus of my paper will be the two aforementioned medals, and the question what each sitter intended to achieve with the object in question. Because it could be duplicated and its material was resistant, the medal could be widely disseminated as a kind of calling card.
RECREATING THE ITALIAN RENAISSANCE IN THE NINETEENTH CENTURY

Chair and Organizer: Jacqueline Marie Musacchio, Wellesley College

Virginia Brilliant, John and Mable Ringling Museum

America's Renaissance Palaces

Many late nineteenth- and early twentieth-century American collectors who acquired newly fashionable Renaissance art displayed it in Renaissance-style interiors in Italian revival palaces. Some were public museums, others private homes. While many of these settings were devised to place objects of surpassing quality in period-appropriate and aesthetically advantageous contexts, others merged paintings and sculpture with architecture, furnishings, interior decoration, and even social rituals in Gesamtkunstwerken in which old and new; authentic and revival; fact, fashion, and fiction were difficult to distinguish. That these settings were chiefly domestic dictated tastes for certain kinds of works; the religious works that were the mainstay of Renaissance production were underrepresented and necessarily secularized, stripped of their Catholic meanings for American audiences. This paper introduces several examples, considers collectors’ motivations in crafting these recreations, identifies influential European precedents, and explores the contemporary reception and perception of these spaces, particularly in literature and art criticism.

Caroline Campbell, The Courtauld Gallery

Creating and Recreating Renaissance Cassoni

During the nineteenth century, the value accorded to Renaissance cassoni changed dramatically. These items of painted furniture moved from being among the more unloved contents of storerooms to become some of the more prized possessions of collectors of Italian Renaissance art. Some out-and-out fakes were made to respond to this demand. However, a more interesting, less-studied, and also more numerous category of object are those wedding chests that were substantially remade in the nineteenth century. These chests were reworked so that they became the acme of Renaissance perfection; at least as this was understood by nineteenth-century dealers and collectors. To examine these chests, which straddle the border-territory between fakes and heavy-handed restoration, is to study in depth nineteenth-century attitudes to cassoni and, also, in microcosm, to the Italian Renaissance itself.

Michael J. Brody, University of The Sciences Museum

Meant to Deceive: The Nineteenth-Century Faking of Italian Renaissance Maiolica

The imitation of Italian Renaissance maiolica began in earnest in the 1840s. While the revival of these styles and forms began as a response to European collectors’ growing interest in the “industrial arts” of that period, the production of forgeries (as opposed to wares made “in the style of”) was due to several factors, most importantly the perception that Italy was being robbed of its ceramic heritage by foreigners. Most potters considered their neo-Renaissance creations an homage to the most highly celebrated chapter in Italian ceramic history. But others, often urged on by Italian dealers, were duplicitous in creating fakes that were artificially aged, or, more brazenly, that contained spurious dates and inscriptions; this latter category of forgery, in particular istoriato (story-painted) maiolica, is the focus of my paper. Within this context I will also touch on the early recognition of the problem of fakes by European specialists.

Peta Motture, Victoria and Albert Museum

A Taste for Bronze: Feeding the Market for Renaissance Bronzetti

The vogue for collecting Renaissance bronzes spawned a range of responses to the needs of an increasing market. This included objects that were produced deliberately to deceive, while others were adapted to be more appealing. A crowning figure from an andiron, divorced from its original setting, for instance, could pose as a statuette. However, it is not always clear who was inspiring such adaptations —
dealer or collector. The French collector Jules Soulages, for example, owned bizarre concoctions created from combining genuine elements with apparently modern reproductions. In addition to these deceptions — whether elicit or approved — a tradition continued, notably in the Veneto, of producing bronzes in the Renaissance style. While these legitimate bronzes would rarely mislead us today, they found their way into contemporary collections as “Renaissance” works of art. This paper will explore these diverse approaches to satiating the nineteenth-century appetite for Renaissance bronzes.

30409
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POETRY, IDENTITY, AND HISTORY IN EARLY MODERN IRELAND

Organizer: Marc D. Caball, National University of Ireland, Dublin
Chair: Clare Carroll, CUNY, Queens College

Marc D. Caball, National University of Ireland, Dublin
Cultural Mixing in Early Modern Ireland

Early modern Gaelic culture has been perceived as intellectually self-contained. Recent research on the dominant literary genre known as praise poetry has demonstrated that high levels of innovation are discernible within a corpus that was previously considered static. Moreover, the consolidation of Tudor authority in Ireland in the second half of the sixteenth century and the establishment of unquestioned English supremacy under the Stuarts witnessed a flowering of Gaelic high culture. In this paper, it is proposed to examine the extant work of two Anglo-Norman poets associated with southwestern Ireland in the early seventeenth century. It is argued that poetry attributed to Maurice Fitzgerald (ca. 1581–ca. 1630) and Pierce Ferriter (ca. 1600–ca. 1653) derives from a cultural métissage that indicates interchange between Gaelic Irish and Anglo-Norman cultures. The status of Ferriter and Fitzgerald in the Gaelic world ensured that they were among the new literary cohort that built on tradition to reconfigure Gaelic culture.

Thomas Herron, East Carolina University
Gelt Celt: Historicizing Sir Walter Raleigh in Spenser’s Faerie Queene (1590–96)

Sir Walter Raleigh, courtier, explorer, Irish soldier and planter, has been identified with the character Timias in topical allegories in both parts of Spenser’s romance-epic The Faerie Queene (books 1–3 [1590] and books 4–6 [1596]). Nobody so far has offered a comprehensive overview and analysis of Raleigh’s role in the poem, however, as this paper will attempt to do. Timias’s adventurers consistently involve Irish historical episodes, mythologies, and terminology, as when he heroically kills Irish villains in book 3, and appears with a “glib” and his love Amoret (an allegorized Elizabeth Throckmorton) like a “Gelt” in book 4. Despite his earlier noble deeds, Raleigh and his wife remain outside the pale of good repute in book 4, a state of affairs that conveys Spenser’s concurrent despair at Raleigh’s sudden weakness in England and in Ireland due to the Throckmorton scandal.

Sarah E. McKibben, University of Notre Dame
Praising James, Invoking Ovid: A Bardic Poem of Praise to James I (1603)

The bardic poem Mór theasda dhíobair Ovíd (“Much is wanting from the work of Ovid”) by Eochaidh Ó hEóídhusa (1560?–1612) acclaimed James I on his accession to the throne in 1603. Though usually read as an uncomplicated (if shameful or pragmatic) example of praise by a member of the defeated elite, the poem when read closely exhibits subtle rhetorical appeals to community interest, melancholic reflections on past suffering, and even coded warnings to the Irish and to James himself about how to proceed henceforth. Moreover, the poem’s invocation of Ovid challenges settled interpretation by referencing the preeminent classical epic of constant, painful metamorphosis and, thereby, a troubling poetic ancestor who
praised a dangerous and ultimately punitive imperial master. Ó hÉódhusa thereby summons the complex, fraught inheritance of imperial and anti-imperial verse, metamorphosizing our sense of the early modern bardic poem into a virtuoso performance of multivalence and even recalcitrance.

**SPACES IDEAL AND REAL**

**Grand Hyatt**
**Constitution Level,**
**Constitution C**

*Chair: Angeliki Pollali, DEREE – The American College of Greece*

Eunice D. Howe, *University of Southern California*

**Gendered Spaces of Healing in Early Renaissance Rome**

In Renaissance Italy, there was a spatial dimension to healing that was mutable, taking form according to specific circumstances and contexts. Healthcare took place in institutions, on the streets and in private homes. Elements critical to the health of the body — such as fresh air, nourishment, and cleanliness — were recognized. Deemed at least as crucial to healing the body, Christian faith with its spiritual dimensions guided healing practices. It goes without saying that then, as now, an individual’s fate depended on access to optimal conditions whether situated in interior or outdoor spaces, or under the loggia, a liminal zone. Not surprisingly, however, access was regulated and depended on factors such as social class, age, and gender. My intent is to examine the gendered spaces of healing that contained and defined the health of the female body in the period before the sixteenth-century concept of “medicalization.”

Jonathan W. Powers, *McGill University*

**Imagination and Communication in Renaissance Architecture: The Anxiety of Understanding in Filarete’s *Libro Architettonico***

Around 1462, the Florentine sculptor and architect Antonio di Pietro Averlino, known as Filarete, composed his curious *Libro architettonico*. Part craft treatise, part chivalric epic, part courtly dialogue, and part utopian fantasy, Filarete’s book relates a number of interrelated fictional narratives, the most important of which describes the construction from scratch of an ideal Renaissance city. Filarete’s book depicts a variety of characters — and therefore opinions — that participate in the process of building. The problem of communication, which for Filarete takes the specific form of an anxiety concerning mutual understanding, thus provides the backdrop against which Filarete marshals his discussion of architecture. By marrying a close reading of Filarete’s *Libro* with the philosophical context of Quattrocento Italy, this paper attempts to develop an account of Renaissance architectural theory that, without slighting the importance of reason or proportion, places at its heart interpersonal communication and shared imagination.

Inneke Baatsen, *University of Antwerp*

Julie De Groot, *University of Antwerp*

Bruno Blondé, *University of Antwerp*

**Kitchens between Representation and Daily Life (1440–1650)**

Kitchens figure prominently in the living patterns of daily life as well as in sophisticated representations. In this contribution the importance and changing dynamics of the kitchen space will be highlighted on the basis of probate inventory evidence from Bruges, Oudenaarde, and Antwerp in the period 1440–1650. When household objects were listed per room, the kitchen area was the first room to be specifically mentioned. Whether this semantic signals a functional specificity will be questioned on the basis of a systematic comparison of objects in kitchens with those in other room(s) of the house. Can we identify the roots of functional spatialization or did the kitchen continue to function as a flexible space with multiple functions? Furthermore, was this specific “locus” an agent in materializing the social distance between coreidents? Finally, what can we say about the formal and figurative value of utensils and furniture present in the cooking arena?
FOREIGNERS IN ROME

Chair: Ruth S. Noyes, The Johns Hopkins University

Adam Kitzes, University of North Dakota

“This picture doth lively decipher”: The Perils of Depicting Martyrdom in The English Roman Life

Anthony Munday provides an account of Richard Atkins, an Englishman who assaulted a Catholic Mass at St. Peter’s and was executed in Rome in 1581, as the final chapter to his travel narrative, the English Roman Life. His report further complicates an already complicated document. It is the only episode for which woodcuts are supplied, and Munday clearly intended for them to help decipher Atkins as a martyr. But while Munday hoped to exploit Atkins as a foil to the Jesuit executions of that same year, his written account deliberately draws attention to public controversies regarding its significance. It is almost as though Munday embedded controversy into the very question he had set out to resolve. As this essay finally argues, the Atkins episode illustrates a larger conflict within Munday’s writings, between a desire to perform his perceived role as government servant and deeper misgivings concerning the decipherability of martyrdom.

Rose May, Independent Scholar

Rebranding a Nation: San Giacomo degli Spagnoli and the Promotion of the Spanish in Rome

The Spanish National Church in Rome, San Giacomo degli Spagnoli, was founded in 1450 with a modest mission — to serve the Castilian nationals visiting and living in Rome. The unpretentious architecture and decoration reflected these simple ideals. Over the next hundred years, the church was transformed into a much grander facility. Its size was doubled, providing space for more chapels, altars, and hence further ornamentation. A stately, more contemporary façade was constructed facing the prestigious Piazza Navona. These alterations coincide with a period of transformation in the political, social, and cultural structure of the Iberian Peninsula. This paper will highlight some of the major projects in San Giacomo and argue that the choices made in the architecture and decoration were strategic and designed to promote — on the cosmopolitan stage of Rome — a nascent Spanish nation that was attempting to emerge as a major power on the European stage.

Brian Christopher Lockey, St. Johns University

The Pope’s Scholars: The 1579 Student Revolt at the English College at Rome

In the 1570s, tensions arose among English Catholic exiles over what the mission of the newly established Collegium Anglorum at Rome should be. In 1579, calm was restored when the Pope intervened and Cardinal Giovanni Morone was forced to accede to the students’ demand that the Jesuit order assume control over the college. This paper considers two accounts of the troubles: the English Romayne Life (1582), Anthony Munday’s printed account of his travels to Rome, and A Storie of Domesticall Difficulties in the English Catholike cause (1600), Jesuit Robert Persons’s manuscript account. A comparison of Munday’s and Persons’s seemingly opposed perspectives on the revolt reveals a common desire for papal intervention into the affairs of the college, a commonality that yields insights into English perceptions of papal supremacy and marginal yet significant forms of English identity.
Miguel Martinez, *University of Chicago*

The Uses of Empire: Ercilla’s *La Araucana* and the Politics of Interpretation

Few early modern literary works have been as influential as *La Araucana* in the discursive constitution of imperial and national identities in the modern period. In addition to nineteenth- and twentieth-century literary scholarship, Spanish and Latin American political discourse and practice have always enacted multiple and often opposed appropriations of the epic. The meaning and political significance of *La Araucana* has always been fought over by Chilean nationalists and Spanish imperialists, creole elites and anti-colonialist organizations, Pinochet’s regime and left-wing opposition groups, or Mapuche activists and republican authorities. I examine this struggle over the meaning of the poem by offering a reassessment of some of the most important interpretive traditions regarding *La Araucana*.

Keith David Howard, *Florida State University*

Fortunes of Empire in Alonso de Ercilla’s *Araucana*

Much recent criticism of Alonso de Ercilla’s *Araucana* has sought to bring to the surface the poem’s anti-imperial undercurrents, which appear to contradict the poem’s dominant pro-imperial political ideology. In order to resolve this apparent ambiguity, I propose that the ideology of *La Araucana* is better understood when it is read in light of contemporary Renaissance humanist discourses of political contingency, such as Machiavellian Fortune. Ercilla’s *Araucana* will be seen as an example of how Christian epic poems of the Renaissance used this discourse to allegorize the uncertainty inherent in the Iberian peninsula’s relatively new, globalized imperial projects. Humanist readers learned in these poems that while God’s divine will consistently favored imperial expansion as an instrument to spread the Gospel, Christian colonizers had to develop a new kind of flexible, prudential virtue in order to adapt themselves to fickle Fortune and thereby prevent her from subverting their providential destiny.

Nathalie Claire Hester, *University of Oregon*

“Il mio toscano eroe”: Vespucci as Epic Hero in Girolamo Bartolomei Smeducci’s *America* (1650)

This presentation focuses on Girolamo Bartolomei Smeducci’s *America* (1650), dedicated to the King of France, as a response to the debates around Italian epic poems recounting the encounter with the Americas. Bartolomei’s solution to the problem of Columbus as epic protagonist is to propose Vespucci as the true hero of American exploration. For the Florentine Bartolomei, Vespucci is less a cosmopolitan figure than a Florentine hero representing the values of the Catholic Reformation. Bartolomei proclaims in a lengthy preface that L’America resembles the Odyssey, not the Iliad, and that Vespucci is the protagonist of an allegory of Catholic spiritual searching, not of a military endeavor. In America one finds unresolved tensions in Italian epic poems about the Americas, tensions centered on the Spanish colonization of Italy, cosmopolitan Italian versus regional identities, and the inevitably political aspects of this kind of aesthetic undertaking.

Barbara Fuchs, *University of California, Los Angeles*

Perverse Epics and Picaresque Geographies

This paper considers the geographical coincidence of epic and picaresque in border spaces and sites of imperial conflict. How do the various versions of the picaresque, with their transnational reach and ribald energies, adumbrate and complicate the
imperial narratives of epic? I argue that the trajectories of the picaresque, which often retrace imperial routes, pose a generic challenge to the epic as it is generally understood. Yet given the recent work by Miguel Martínez on soldierly epic, which has itself proposed a reconfiguration of the genre, this oppositional model may be insufficient. Instead, I propose, we should reconsider the vida de soldados, that genre where the epic and the picaresque overlap most closely, in an effort to develop new and historically sensitive generic categories.

COURTLINESS BEFORE IL CORTEGIANO

Organizers: Timothy D. McCall, Villanova University; Areli Marina, University of Illinois, Urbana-Champaign
Chair: Stephen J. Campbell, The Johns Hopkins University

Areli Marina, University of Illinois, Urbana-Champaign
The Construction of Courtliness in Italy from 1200 to 1400
In the unstable political climate of thirteenth- and fourteenth-century Italy, secular and ecclesiastical lords exploited all means at their disposal to assert claims to authority. The expression of nobility, an invisible inner state, through the practice of courtliness constituted one means of ascent. Curialitas could be manifested through performance — such as demonstrations of liberality and patrimonial expansion — and through appearance. Intriguingly, the same exceptional qualities that identified the lord’s person — unusual strength, imposing height, lustrous ornaments — also characterized his ideal spatial context. Bishops and barons built palaces (including Bishop Grazie’s episcopal palace in Parma and Azzo Visconti’s now-lost palace in Milan) and tombs (like those of Guido Tarlati and Giovanni Visconti) whose strength, height, and luster reified their personal honor and power. These durable marble constructions not only signaled a patron’s magnificence in his lifetime but also projected the clan’s enduring legitimacy into the future, for his heirs’ benefit.

Jennifer Webb, University of Minnesota, Duluth
Matthias Corvinus’s Patronage of the Arts in Hungary: Legitimacy as Modeled on the Montefeltro Court
Castiglione opened Il Cortegiano by praising Federico da Montefeltro for his prudence, generosity, and military prowess, and by remarking on the beauty of the Palazzo Ducale in Urbino and on the quality of the duke’s library. The young Matthias Corvinus — who became King of Hungary in 1458 — was equally impressed by the Montefeltro court and its reputation. While Corvinus’s patronage program balanced the Gothic legacy of his local region with arts typical of those executed throughout the Italian peninsula, his palaces, manuscripts, and sculptures are inspired by Federico’s patronage and the design of his Palazzo Ducale in Urbino; much of the work completed at the Hungarian court in Buda was executed by artists once employed by the Federico. This paper explores Hungarian notions of “court” and “courtliness,” their dependence on Italian models, and discusses why Federico’s patronage and biography may have resonated with Corvinus’s own experiences.

Timothy D. McCall, Villanova University
Courtliness, Male Beauty, and Aristophilia in Fifteenth-Century Italy
The medieval literary historian James Schultz recently coined the term aristophilia, love of or for the courtly aristocracy. Courtliness was manifested in bodies marked and viewed as essentially noble and beautiful in visual imagery, spectacle, and literary praise in Quattrocento Italian courts as well (and here I focus on Milan, Parma, and Ferrara). Physical beauty — often described as brilliant or light-emitting — was commonly invoked as a constituent aspect of nobility, status, and signorilità; it was a potent ideological tool wielded by lords and their supporters to legitimate power
and naturalize hegemony. Courtly, beautiful, and radiant bodies were charismatic: they elicited status-affirming gazes and esteem from both men and women. Beauty served as a marker of social status as much as of sexual desirability. These categories were hardly distinct for fifteenth-century viewers. Aristophiliac audiences fell in love with signori on sight, seduced by their nobility, courtliness, and power.

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THE QUERELLE DES FEMMES: THE RHÉTORIQUEURS, MARGUERITE DE NAVARRE, AND THE CHEVALIER DE L’ESCALE

Organizer: Judy K. Kem, Wake Forest University
Chair: Elisabeth Hodges, Miami University

Judy K. Kem, Wake Forest University
Women (Mis)Readers and the Rhétoriqueurs: Linking the Querelle de la Rose and the Querelle des femmes

While the Rhétoriqueurs wrote for such powerful female patrons as Marguerite d’Autriche and Anne de Bretagne, they paradoxically praised Jean de Meun and largely ignored Christine de Pizan, participants in the the Querelle de la Rose, a literary debate that led to the Querelle des femmes. Many of them, like Jean Molinet in his Roman de la rose moralisé, Jean Marot in his Vraie Disant Advocate des dames, and Jean Bouchet in the Jugement poétique de l’Honneur féminin, allude to women (like Christine?) who misread or misinterpreted texts. Metaphors in works addressed to women include serpentine tongues that “badmouth” texts, and poor digestion, or misinterpretation, of a text. While the Rhétoriqueurs wished to please their women patrons by defending the female sex, their advice and these recurring metaphors reveal that they also sought to limit access to and control female reception of male-authored works in the vernacular.

Leanna Bridge Rezvani, Massachusetts Institute of Technology
Pedagogy, Polyphony, and the Querelle des Femmes: Marguerite’s Tales and Madame de Lafayette’s Internal Narratives

At first glance there appear to be few narrative similarities between Marguerite’s Renaissance novella collection and Lafayette’s seventeenth-century novel. These texts represent two distinct genres and two different literary epochs. Despite their differences, there are significant thematic and structural parallels between the Heptaméron and La Princesse de Clèves. This paper will argue that the direct references to Marguerite de Navarre and her tales within Lafayette’s internal narrative dedicated to Anne Boleyn establish important stylistic and pedagogical affinities between the texts. An analysis of Lafayette’s homage to Marguerite in an inserted tale that discusses prominent issues in the evolving querelle des femmes such as female political power, marriage, and women’s involvement in religious change will highlight the Heptaméron’s impact on La Princesse de Clèves. It will also demonstrate how Marguerite’s contribution to the Renaissance dispute helped shape Lafayette’s engagement in the seventeenth-century controversy.

Kathleen Loysen, Montclair State University
The Chevalier de L’Escale: A New Voice in the Querelle des femmes?

The Chevalier de L’Escale’s Alphabet de l’excellence et perfection des femmes (1631) is a little-studied text in which the author takes the side of women with the express purpose of counteracting the misogyny of another author who has himself composed an “alphabet” of women’s vices. The Chevalier refers to this unnamed author as the “enemy des femmes” and claims that his own alphabet was dictated to him directly by the Holy Spirit. He intends not only to demonstrate the virtues of women, but to prove their superiority to his imagined male readership: “que les femmes valent mieux que vous.” Given the scarcity of scholarship on this text, my paper will consist of an introduction to its primary rhetorical features, structure, and themes. I will then place the work within the larger cultural and literary landscape of its time, thereby establishing its relationship to the ongoing querelle des femmes.
Nirit Ben-Aryeh Debby, *Ben-Gurion University of the Negev*

Niccolo Guidalotto da Mondavio’s Panorama of Constantinople (1662): Crusade Propaganda in Word and Image

The focus of the project is a recently revealed seventeenth-century panorama of Constantinople. This drawing is an elaborate piece of anti-Ottoman propaganda designed by the Franciscan friar Niccolo Guidalotto da Mondavio. Guidalotto also prepared a large manuscript that details the panorama’s meaning and the motivation behind its creation. It depicts Istanbul as seen from across the Golden Horn in Galata, throwing new light on both the city and the relationships between the rival Venetian Republic and the Ottoman Empire. It also trumpets the unalloyed Christian zeal of Guidalotto and serves as a fascinating example of visual crusade propaganda against the Ottomans in the seventeenth century. My intention is to examine the artistic features and the historical significance of this unique panorama. The panorama is a source of cultural clash, a confrontation between East and West, and a virtually unknown and unexplored sample of visual propaganda that was only recently discovered.

Marco Prina, *University of California, Berkeley*

Foundational Mythologies within Historical, Literary, and Visual Representations of Florence

This presentation concerns the role of foundational civic mythologies, through which I will examine and connect both written and visual sources of representations of the city of Florence between medieval and early modern times. My research perspective is founded on the evidence of a largely shared repertoire of foundational myths and tales that, insofar as they implicitly justify the prerogatives of self-government and military expansion into the countryside, explicitly constitute and shape the collective identity of such an exemplary Italian communal *civitas* through the course of the centuries, in its complex and meandering evolution from the structures of a “medieval” commune to an “early modern” signoria. Proposing a comparative approach, I will argue that both written and visual sources cannot be fully understood without the background of such mythologies.

Oliver Kik, *Katholieke Universiteit Leuven*

Painting an Antique Utopia: The Representation of Antique Architecture in Netherlandish Painting ca. 1500–30

In the wake of Panofsky, art historians have tried to explain the multilayered significance of enigmatic architectural backgrounds such as in Jan Van Eyck’s *Chancellor Rolin* or Robert Campin’s *Mérode Altarpiece*. Founded in a well-known architectural language of the late Gothic, this architecture conveys a striking sense of a subjective reality. However, by the end of the century, this language gradually shifted to a prolific use of antique forms. Renowned artists like Jan Gossaert, Bernard van Orley, and Quinten Metsys knowledgeably combined the fashionable Brabantine Gothic style with putti, friezes, and Vitruvian elements. This paper will examine the Northern antique as the experimental breeding ground for new forms with a specific focus on the relationship between the two-dimensional painted surface and the antique building practice in the Low Countries during the first quarter of the sixteenth century.
Iris Wikstrom, Aabo Academy University
Cusanus and Ficino on Immortality
Ficino, like Cusanus, refers to the notion of immortality in its philosophical and theological contexts. To Ficino this implies sticking to the thought of Plato, whereas Cusanus includes the thought of Aristotle. To both the basic concern is omnipotence of God, which cannot be restricted, or destroyed, by human death. This is an epistemological, as well as existential concern. Cusanus and Ficino postulate the reality of immortality, though they describe their conviction differently. However, they both refer to the doctrine of Averroes of the unity of the intellect in all people, which made a defense of individual immortality imperative.

Clyde Lee Miller, SUNY, Stony Brook University
Looking at Aristotle with Nicholas of Cusa
Nicholas of Cusa’s theoretical works hardly show a philosophic sensibility sympathetic to Aristotle until one realizes that Aristotle may also count as a Neoplatonist, however wayward. In this light I propose answers to two questions: What did Aristotle say that led Nicholas to turn to him in De Beryllo and De li Non-Aliud? How do Cusanus’s own insights cast Aristotle’s doctrines in a somewhat different light than Aristotelians generally see them?

Donald F. Duclow, Gwynedd-Mercy College
Cusanus on Value: Minting Coins in God’s Image
In the dialogue De ludo globi, Nicholas of Cusa proposes two striking analogies: God as a minter of coins, and the intellect as a coin broker or banker. The context is the relation between God and the intellect, specifically the cardinal’s claim that the intellect holds “the supreme value (valor) after the value of God.” God becomes the omnipotent mint master, producing coins, whose value the intellect discriminates and makes known. This comparison describes God’s creative activity and the mind’s mathematical and conceptual powers. Discussion turns to the Gospel story where Jesus, being shown a coin, asks whose image it bears and is told “Caesar’s” (Matthew 22:20–21). Nicholas seems unique among theologians in foregrounding its monetary features, extending it to all creation, and developing a rich speculation.

Catherine Gimelli Martin, University of Memphis
Milton’s Classical Republicanism Revisited: Italy, Greece, and the Formative Years
One of the most hotly contested issues in the present state of Milton studies concerns when, how, and to what extent he became a classical republican. According to Thomas Corns, he only belatedly joined this tradition in defending the English republic; according to William Walker and Nigel Smith, he was more of a “Bible republican” both early and late. Both arguments assume that Milton’s Christianity remained in tension with the pre-Christian, essentially Stoic outlook of the classical republicans, and both rely heavily on Milton’s early antiprelatical writings, where
such tensions inevitably arise. Looking instead at Milton’s still earlier and more personal writings—his translations of Dante and Machiavelli, remarks on Italy and Greece, and slightly later political sonnets—this paper will show Dante early pointed the way toward reconciling Christian and classical republican principles, a process well underway during Milton’s Cambridge years and that continued all his life.

Todd Butler, Washington State University

Henrietta Maria, Eve, and the Case for Marital Secrecy in Paradise Lost

Critics have long identified the seizure and subsequent publication of Charles I’s letters after the Battle of Naseby (1645) as a key moment in the seventeenth century’s evolving understanding of the boundaries between public and private spheres. Yet for all of the royalist accusations of Parliament’s untoward gazes, there is actually little in the king’s letters that represents this intimacy especially physically. Rather, the intimacy that the publication of the king’s letters violates is a resolutely cognitive one. Such an intimacy also marks Milton’s exploration in Paradise Lost (1666) of Adam’s and Eve’s relationship, as well as Satan’s attempt to penetrate it. By juxtaposing the debates arising from the Naseby letters with Milton’s own interest in the nature of marital communication we find not only a potentially Royalist influence on Milton but also evidence of the period’s complex struggle to understand the marital bond in both cognitive and conversational terms.

Stephen B. Dobranski, Georgia State University

Milton’s Visual Imagination: Apples in Paradise Lost

Critics have long bemoaned the absence of visual detail in Paradise Lost. Samuel Johnson complained that Milton’s descriptions lack the “freshness, raciness, and energy of immediate observation,” while T. S. Eliot more emphatically asserted that even before Milton went blind he “may be said never to have seen anything.” This paper challenges traditional disparaging assessments of Milton’s imagery by examining visual representations in Paradise Lost in relation to what Johnson dismissed as the poem’s “confusion of spirit and matter.” Focusing on the Tree of Knowledge, I show how Milton exploits the meaning of cultural and poetic objects to overcome the limitations of his religious subject and depict “things invisible to mortal sight” (2.55). As Milton’s account of the apple illustrates, he reconciles the poem’s visual details with his philosophy of matter and imbricates poetic tradition and cultural experience to dramatize Satan’s degeneration and underscore God’s authority and grace.

30419

Grand Hyatt

Constitution Level,

Burnham

THE ECONOMY OF RENAISSANCE

ITALY IV: ECONOMIC THOUGHT

Organizers: William Caferro, Vanderbilt University;

Dennis Romano, Syracuse University

Chair: Julius Kirshner, University of Chicago

Giacomo Todeschini, Università degli Studi di Trieste

Aequitas and Just Price as Late Medieval Representations of the Institutional Condemnation of Informal Economic Exchange

The notion of “just price,” namely, the Scholastic definition of correct economic value produced, among others, by the Flemish, French, and Italian magistri Henry of Ghent, Peter John Olivi, and Thomas Aquinas through the resonatization of the Aristotelian vocabulary of equivalence (Kaye, 1998), can be interpreted not only as a theory aimed at regulating the markets from an ethical point of view, but mainly as a representation of the French and Italian institutional intention to forbid the informal, that is to say non-monetary, economic transactions performed by those who, in the market, were not recognized by public powers as trustworthy and professional entrepreneurs.
Lawrin Armstrong, University of Toronto

Augustinian Economics

In the course of the fourteenth century, several theologians of the Augustinian Hermits formulated a particularly rigorous critique of usury and associated practices. In a treatise on usury, restitution, and ownership, Gerhard of Siena (d. ca. 1336) proposed a natural-law argument against usury that influenced all subsequent treatments of the problem. Gregory of Rimini (d. 1358) condemned the operations of the Venetian monte in a treatise probably written in the 1350s, and the Florentine Augustinians Guido de Bellreguardo (d. 1377) and John Klenkock (fl. 1374) offered a similar critique of Florentine public finance in the early 1370s. The Augustinian “hard line” on usury placed it at odds with the “market-friendly” position of several leading Franciscans identified by Giacomo Todeschini. This paper, which presents joint research by the author and Julius Kirshner, will attempt to account for what we have identified as a distinctly Augustinian strand of late medieval economic thought.

John H. Munro, University of Toronto

Usury and the Italian Public Debt: Why the Italian Communes Didn’t Adopt the Franco-Flemish Financial Revolution

The origins of European public debts may be found in the communes of twelfth-century Italy, when the medieval world was governed by the usury doctrine. In reaction to the post-Lateran IV (1215) revival of the anti-usury campaign, conducted by the new mendicant preaching orders, an alliance of towns and merchants in northern France and the Low Countries instituted a veritable financial revolution by replacing interest-bearing loans with annuities (rentes), which could be redeemed only by the seller. For that reason Pope Innocent IV ruled (1251) that they were not usurious. By the fifteenth century, when three papal decrees resolved all remaining issues determining their licit nature, rentes had become the foundation of public finance in this region as well as in Spain and Imperial Germany. This paper seeks to explain why the Italian communes remained wedded to forced loans, despite theological controversies, and eschewed the Franco-Flemish financial innovations.

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Grand Hyatt
Constitution Level,
Bulfinch

Chair: Brian Jeffrey Maxson, East Tennessee State University

Laurence de Looze, University of Western Ontario

Latin-Vernacular Tension in the Pierpont Morgan Copy of A. Nebrija’s Grammatica castellana (1492)

Renaissance intellectuals meditated deeply on the nature of European languages, writing systems, and grammars. Because sixteenth-century humanists both engaged in the study of classical languages and also fostered the extension of the vernacular through translations and grammars, there was at times a certain tension between Latinizing tendencies and preferences for the vernacular. In France, “etymologizers” inserted letters into words in order to mark etymological Latin roots, while reformers wanted to make French orthography phonetic. This paper looks at a marginal exchange in the Pierpont Morgan edition of Antonio Nebrija’s Grammatica castellana (1492) in which a sixteenth-century reader responds in Spanish to a learned gloss in Latin. The tone of the Spanish marginalia is surprisingly crude and vitriolic. I use this contemporary “reader response” as a pathway into our understanding of Latin-vernacular tensions, views of language and grammar, and attitudes toward books and the role of readers in the sixteenth and seventeenth centuries.

Rosaria Bottari, University of Messina

The Clash between Latin and the Vernacular in the Renaissance Debates

At the beginning of the sixteenth century, humanistic culture and Italian cultural supremacy in Europe, achieved in the previous century through the adoption of Latin both as the language of the classical cultural heritage and as the language of
cultural transmission in Europe, appeared to be at risk from linguistic developments created by the “Questione della lingua.” The greatest fear for humanistic culture was the fact that the areas of usage of Latin and vernacular, previously so strictly distinct, were now crossing over, thus provoking the collapse of the diglottic system and an identity crisis for both languages. The Renaissance linguistic debates sanctioned the recognition of a new tradition, of a new intellectual class, and of a new shared “place,” where the author and the new audience could meet: the vernacular. My work offers novel contributions to the Latin vs. vernacular debate.

Toon Van Hal, Katholieke Universiteit Leuven
Greek Dutch, or Dutch Greek? Explaining the Similarities between the Greek and Dutch Language

From the early fifteenth century onward, many scholars have attempted to connect their vernacular language to Old Greek or find similarities between the two. In the Renaissance, Greek was the second language to be learned next to Latin. Hence, the Greek language may have prompted the emancipation of the vernacular languages, which might in turn have stimulated the comparisons between Greek and these vernacular languages. For many European scholars, it was an attractive idea to connect their vernacular to the Greek language, which was generally seen as older and therefore more prestigious than Latin. In my paper, I will put special emphasis on the equations made between Greek and Dutch, which remained as yet understudied. In so doing, I will discuss the different explanations of Greek and Dutch similarity put forward by late sixteenth- and early seventeenth-century Dutch humanists (such as Hadrianus Junius, Johannes Goropius Becanus, and Abraham Mylius).

Medici and Slavery in the Mediterranean Sea

Sponsor: Medici Archive Project, Inc. (MAP)
Organizer: Elena Brizio, The Medici Archive Project
Chair: Maurizio Arfaioli, The Medici Archive Project

Mark Rosen, University of Texas at Dallas
The Quattro Mori and the Conditions of Slavery in Early Seicento Tuscany

Situated beside the water at the port of Livorno, the center of the Tuscan slave trade, the patchwork monument known as I Quattro Mori (the Four Moors) epitomizes the control the Medici wished to exert over foreign threats. It is composed of a marble sculpture of Grand Duke Ferdinando I (by Giovanni Bandini) on a raised plinth and four bound captives in bronze (by Pietro Tacca) with recognizably Turkish and North African features. This paper locates the monument (installed in this form in the 1620s) and its aims alongside the archival record of slavery in early modern Livorno, with the goal of uncovering how it signified to its earliest viewers, including those slaves it purported to represent.

Brian Sandberg, Northern Illinois University
“A Great Number of Christian Captives”: French Perspectives on Mediterranean Slavery

Jean Mocquet, a Frenchman in Morocco in the early seventeenth century, reported “a great number of Christian captives, women and men, that they bring to sell there.” Mocquet’s travel narrative, Voyages en Afrique, Asie, Indes orientales et occidentales (Paris, 1617), joined a growing body of geographical and travel literature available to French readers. French efforts to establish trading posts and colonies sparked interest in publications dealing with the wider world, including the Mediterranean area — where French merchants, diplomats, priests, mariners, soldiers, and travelers had already long been active. Despite the growing historiography on the French Atlantic World, little attention has been paid to the French Mediterranean. I aim to analyze French manuscript and printed documents revealing early seventeenth-century
French perceptions of the Mediterranean world, including slavery. I hope to show that French accounts of Mediterranean slavery became crucial to broader European conceptions of slavery and the Mediterranean space.

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Grand Hyatt
Lagoon Level, Conference Theatre

THE POLITICS AND CULTURE OF VIOLENCE IV

Organizers: Gabriel Guarino, University of Ulster; Alejandra B. Osorio, Wellesley College; Carmel Cassar, University of Malta

Chair: Céline Dauverd, University of Colorado, Boulder

Monique Weis, Université Libre de Bruxelles
Verbal Violence in Late Sixteenth-Century Religious Pamphlets
Between 1595 and 1598, a violent controversy opposed Philip of Marnix, a major Calvinist apologist in the Low Countries, to the Spiritualist author Emmery de Lyere. The pamphlets they publish are good examples of what Luc Racaut calls “Hatred in Print” in his study on propaganda during the French Wars of Religion. I will dwell on the contents as well as on the style and the rhetoric of the texts that this war waged with words produced. Starting from this specific controversy, my paper will bring about elements for a comparative approach of polemic literature throughout Europe. I will indeed tackle general questions about verbal violence in late sixteenth-century religious pamphlets.

Christina Aube, University of Delaware
Brutality Inscribed: Michel de Marolles and the Miseries of War
Below the images of barbarism, depravity, and capital punishment in Jacques Callot’s Large Miseries of War, a series of eighteen etchings published in 1633, inscriptions long attributed to Michel de Marolles (1600–81) describe the violent scenes in verse. While examinations of this celebrated series tend to focus on the images, this study considers how the sixains, each inscribed in three neat columns, operate in dialogue with Callot’s chaotic visions to delineate acts of crime and vengeance. The captions not only elucidate the horrors depicted, but also provide further insight into the violent misadventures of the early modern soldier.

Melanie Elizabeth Bowman, University of Minnesota
The Explicit Violence of Tragic Pastoral Drama
In the late sixteenth and early seventeenth centuries in France, several key plays combined the pastoral and the violently tragic. This intersection is underrepresented in criticism. I argue that there is a collection of plays that combine explicit violence with the pastoral aesthetic. In addition to the 1587 play Le Beau Berger, I have located other plays that are both pastoral and explicitly violent. For example, Hardy’s Scédase (1610) has been studied as a violent play, but it also contains overlooked pastoral elements. This combination links it to Le Jugement de Paris (1616, 1657), a play in both French and Occitan performed in Beziers. Similar to other pastorals in Occitan, this play’s explicit violence dramatically raises the stakes of its political commentary. Including these early, highly “irregular” seventeenth-century dramas in more recent historiographical criticism further challenges the Parisian neoclassical model of the evolution of theater.
Mary Vaccaro, University of Texas at Arlington

After Correggio: Drawings by Girolamo Mazzola Bedoli for Parma Cathedral

In 1522, Correggio (ca. 1489–1534) signed a contract with the fabbriceri of the cathedral of Parma in which he agreed to paint the cupola, the vault leading to the high altar, the apse, and the walls in the presbytery. He adorned the large dome with a dazzling scene of the Virgin’s ascent into heaven and, as has been recently demonstrated, continued to work on the murals until the end of his life. Nevertheless, at the time of his death, approximately half of the area in question had yet to be painted. The fabbriceri subsequently enlisted the services of a young artist named Girolamo Mazzola Bedoli (ca. 1505–ca. 1569/70), the cousin of Parmigianino, who successfully accomplished the task. This paper will present a group of drawings, including several beautiful unpublished sheets, that may be plausibly attributed to Bedoli and connected with his plans for the presbytery of Parma cathedral.

Lola Kantor Kazovsky, The Hebrew University of Jerusalem

Serlio’s Collaboration with Sansovino and Giulio Romano on the Concept of ornamento rustico

The idea that the use of rustication implies the combination of a work of nature with the work of the craftsman, which Serlio derived from Giulio Romano, was overemphasized by Gombrich under the spell of Ernst Kris’s work on Bernard Palissy. Generalized by Tafuri and others, it was accepted by many as the central element of Serlio’s discussion of rustication. Most of this discussion, however, goes in different directions: it reflects his archaeological concepts absorbed in Rome, his interest in the ancient Tuscan style, as well as his intellectual collaboration with Sansovino. Giulio’s “nature vs art” discourse, on the other hand, reflects Mantuan influences on him as a painter. It was a fresh insight that influenced later art through Serlio, but it is now clear why all the attempts of the scholars to find this approach in the architecture before Serlio have been problematic.

Silvia Tita, University of Michigan

The Sword and the Bees Defend the Church: The Gran Salone in the Palazzo Spada

In this paper, I explain pictorial embellishments as paratext in the Gran Salone (1635) of Cardinal Bernardino Spada. To celebrate Spada’s loyalty to Pope Urban VIII Barberini, the deeds of early benefactors of the Church, such as Constantine and Charlemagne, were glorified in quadratura frescoes by Mitelli and Colonna. Legally, the papacy’s claim to its territories was based on a series of royal “donations,” chief among them the crucial but disputed Donation of Constantine. As Urban VIII endeavored to preserve papal territories, the authenticity of these Donations (and their associated legal documents) was increasingly questioned, such that their visual representation had fallen from favor. Cardinal Spada’s sudden revival of the Donation in the frescoes commissioned for his Salone calls for attention. The benefaction scenes revalidate the Donations under the Spada (sword) and the Barberini (bees), and the reinterpretation of the Donation of Constantine in Spada’s commission negates its problematic past.
Marcella Milio, Vestiti

Dress and Identity in the First Book of Benvenuto Cellini’s Autobiography

In sixteenth-century Italy, clothing advanced its power to signify or identify, and the Autobiography of Benvenuto Cellini offers an unparalleled firsthand account of this phenomenon. The Autobiography’s first book contains over seventy mentions of dress-related items, revealing an inherent interest in appearance that caused many Florentine families to spend up to forty percent of their income on clothing each year. Yet, Cellini was continually straddling two worlds: as a goldsmith, he was forced to recognize his place in society as an artist and not as the nobleman he strived to depict. Mentions of dress expose this duality, which depicts a man caught between a desire to appear like a courtier and a brutish sense of pride that is the driving force behind his excellent craftsmanship. Through his internal struggle, Cellini’s Autobiography offers insight into the increasingly significant role of dress and appearance across class lines in Renaissance Florence.

Yuko Kobayashi, Tokyo University of Science

Alteration of Garments for Court Revels in the Early Elizabethan Period

It seems likely that a considerable amount of garments and material was in the storehouse when Elizabeth succeeded the throne in 1559. In the reign of Edward VI, the Revels Office prepared costumes for sumptuous entertainments of the Lord of Misrule in the Christmas of 1551–52 and 1552–53. In Mary’s reign, the cost of court revels diminished. Elizabeth probably inherited not a small stock in various wardrobes and storehouse. She spent much money on her first set of masks and newly made costumes were possibly added to the store. The practice of reusing material and garments from the inventory for a new mask was common. I will visualize some examples of “translation” and present how the Elizabethan masks were produced by way of altering older garments and material. I will also discuss that more of the masking costumes went into the hands of professional players in the late 1570s.

Joana Isabel Sequeira, University of Porto (CITCEM) / EHESS

Dressed Like an Emperor: The Wardrobe of Manuel I, King of Portugal (1495–1521)

Manuel I, King of Portugal (1495–1521), is a character traditionally associated with the golden years of the Portuguese expansion. His time was one of deep cultural transformation, materialized in an increasing consumption of luxury products. The king, himself a great consumer, was known for his sumptuous spending, his exotic tastes, and the ostentation and splendor of his court’s ceremonies. In the inventory of goods made after his death more than two thousand pieces were accounted for, ranging from clothing and jewelry to weapons and books, all from the most varied places. A deep analysis of this document will allow us to have a more detailed picture of this singular court, where the classic European influences merge with the exotics of the New World.
Placing Elizabethan Verse Miscellany BL MS Harley 7392 in Its Institutional and Social Settings

The contents of manuscript miscellanies provide information about the circumstances and networks in which texts first circulated. The poems copied in BL Harley 7392, a verse miscellany brought together in the 1580s, derive from a variety of sources that reflect the compiler’s social, institutional, and familial connections. While the scribe’s high social status and membership of an elite scribal network are marked out in the collection by the inclusion of privileged texts, the occurrence of sententious Latin tags framing individual poems situate the collection in a scholarly, literary milieu. In this paper I will argue that rather than simply representing the tastes of a single person or community, the Harley miscellany encompasses the interests of several distinct groups. Selected pieces from the manuscript will illustrate the shared tastes and humor that animated a youthful Inns of Court theater-going milieu, gentlemen undergraduates from Oxford University and the members of Queen Elizabeth’s court.

Laura Estill, University of Victoria

The Urge to Organize Early Modern Miscellanies

When faced with an early modern miscellany, James Orchard Halliwell-Phillipps cut out the Shakespearean extracts and pasted them into notebooks arranged by play. Although we now rely on electronic cutting and pasting, our cataloguing efforts in the digital humanities similarly reconceptualize and recategorize miscellanies by organizing their disorder. In this paper, I introduce my forthcoming database of dramatic extracts in English manuscripts. This database will complement existing electronic resources that have opened the archives and facilitated research about miscellanies, such as the Folger Library’s Union First Line Index of English Verse and Adam Smyth’s Index of Poetry in Printed Miscellanies. I suggest that these three digital catalogues embrace the miscellaneity and intertextuality of early modern miscellanies while also embodying the organizational impulse of modern information management.

Matthew Zarnowiecki, Auburn University

Poetic Juxtaposition and Context in Manuscript and Printed Verse Miscellanies

What are a short poem’s limits? To what extent can a poem’s meaning derive from items in its immediate context? Verse miscellanies in manuscript and print help to address this question, since short poems are usually thought of as individual entities: separable, copiable, and moving independently between manuscripts and back and forth between manuscript and print. Yet they are almost always surrounded by or juxtaposed with other items, often, though not always, poetic. This essay examines test cases in which the traditional, eclectic-text model of scholarly editing, which extracts poems from their contexts and compares them to other “versions” of the same poem, fails to account for other, potentially meaning-making factors. Well-known manuscripts like the Haslewood-Kingsborough manuscript and the Arundel Harington manuscript, and lesser-known miscellaneous manuscripts, demonstrate that the “individual poem” is perhaps not the best way to read poetry in manuscript and printed compilations.
MODERN PHILOLOGY, MANUSCRIPT TRANSMISSION, AND POGGIO BRACCIOLINI II

Organizer: Roberta Vera Ricci, Bryn Mawr College
Chair and Respondent: Eugenio Refini, Warwick University

Susanna Barsella, Fordham University
Poggio Bracciolini’s De avaritia and the Dignitas Hominis
This paper presents Bracciolini’s dialogue on avarice within the broader context of the humanist reevaluation of the notions of cupiditas and utilitas as playing fundamental roles in the edification of man and of the city of man. In particular, it sets Bracciolini’s work in dialogue with his friend Matteo Palimieri’s Della vita civile, composed in the same year (1429). Influenced by patristic social thought, Bracciolini presents in his dialogue the inherent contradiction between “avarice” as a potentially progressive factor and possibly disrupting force. An equilibrium between the two is possible and necessary when considered within the perspective of civil life based on human “operosità” where avarice must become useful to the common good.

Mauro Scarabelli, Independent Scholar
Florentine Humanism and Vernacular Editions
This paper aims to show the influence of a humanistic perspective with its new philological approach on the vernacular culture of fifteenth-century Florence. The way in which new philologists collect, edit, and arrange the work of vernacular authors (such as Dante and Guido Cavalcanti) shows clear innovative philological features; I will verify how these features are most likely due to the influence of the new humanistic culture and thus reflect upon the latter in reference to other intellectuals of the Quattrocento, i.e., Bracciolini. In particular, I will examine the manuscript Pl. XLI 20 of the Biblioteca Laurenziana, an extremely interesting collection of the poetical works of Guido Cavalcanti, which aimed to build a modern “cult” of the Florentine poet by displaying Cavalcanti’s work within a new philological and historical frame.

HOUSEHOLDS: SERVANTS, WIVES, PRINCESSES

Sponsor: Society for the Study of Early Modern Women (EMW)
Organizers: Pamela J. Benson, Rhode Island College; Sara F. Matthews-Grieco, Syracuse University
Chair: Jennifer E. Barlow, University of Virginia

Karliana Brooks Sakas, University of Virginia
“Los enemigos de la casa”: Servants in Early Modern Spanish Conduct Literature
Through their conduct manuals addressed to parents and wives, Fray Luis de León (1583), Gaspar de Astete (1592), and Juan de la Cerda (1598) encourage masters and mistresses to distrust their servants. Their opinion is supported through slight variations in their retellings of the Biblical story of Hagar and Isaac, and in their speculations about the traitorous behaviors servants may exhibit. By examining the manuals’ advice and warnings regarding domestic workers, important insights into attitudes towards social mobility, secrecy, child-rearing, and imaginative literature emerge. This paper will outline how early modern Spanish Christian moralists argued that all servants, and maidservants in particular, posed a threat to household morality and honor.
Kristina Lucenko, SUNY, Stony Brook University

Mutuality and Submission in the Writing of Lucy Hutchinson

For Lucy Hutchinson, the Restoration signaled the end of her life with her husband, the regicide Colonel John Hutchinson. It also occasioned an intensified period of writing as a way to come to terms with a deeply felt personal and political loss. The anti-absolutist, participatory republican government imagined (and mourned) by Hutchinson in her 1679 poem “Order and Disorder” has its roots in conversations between husband and wife. Just as Milton glorifies Adam and Eve’s marriage as the original conversation, Hutchinson sees marriage as an ideal affiliation, a perfect example of godly fellowship. In “Order and Disorder” and her autobiographical Elegies, Hutchinson highlights the function of mutuality in marriage and a wife’s role in generating this new society — as partner and mother. Hutchinson juxtaposes the “good” yoke of marriage and the “bad” yoke of government, and presents women as integral to the establishment of a virtuous, just, and tyranny-free civil community.

Michelle Beer, University of Illinois at Urbana-Champaign

Royal Limbo: The Spanish Household of Catherine of Aragon as Princess of Wales, 1501–09

Catherine of Aragon came to England in 1501 to marry Arthur, the heir of Henry VII and Elizabeth of York, accompanied by a household carefully chosen by her mother, Isabella of Castile. Despite Arthur’s tragic death mere months after the marriage, Catherine and her Spanish household remained in England, stuck in royal limbo for another seven years until her marriage to Henry VIII. Neither wife nor dowager, Catherine was neglected by Henry VII and her father Ferdinand. Her household became a hotbed of intrigue as her servants looked to their own interests ahead of the princess’s, and the family connections that linked Catherine’s household with the rival Burgundian and Spanish courts became a liability to Catherine. Their intrigues produced a wealth of diplomatic correspondence that reveals how her servants’ manipulations forced Catherine to assert her authority over her household and actively participate in the diplomacy that would decide her fate.

Ginny Treanor, University of Maryland

Amalia van Solms as Patron and Collector: Wife, Mother, and Matriarch

Amalia van Solms (1602–75) was the wife of Frederik Hendrik, Prince of Orange and Stadhouder of the Dutch Republic. Her activities as a patron and collector of the visual arts bolstered her own public image as well as the prestige of the House of Orange. A gift of four paintings from the States of Utrecht in 1627 sheds light on her political influence while her collection of Asian porcelain and lacquer can be seen as a reflection of the glory of the Dutch maritime empire. Additionally, portraits of Amalia reveal her changing role within the House of Orange as her status changed from wife to mother to matriarch.

SHADOW PRINCES: HABSBURG FAVORITES IN CONTEXT III

Sponsor: Society for Court Studies

Organizers: Dries Raeymaekers, Universiteit Antwerpen;
Sebastiaan Derks, Huygens Institute

Chair: Luc L. D. Duerloo, Universiteit Antwerpen

Jan Hirschbiegel, Akademie der Wissenschaften zu Göttingen

Trust: A Fundamental Basis of Relationships At and Between Premodern Courts around 1500

Recent studies intensively examined subordinate but influential personnel serving at premodern courts, but seldom asked for the principle connecting this personnel with the princes. This principle is given by “trust” and the sources testify to the important role that familiar personnel played at those premodern courts. It is
therefore interesting to focus on the theoretical construction of “trust” in its interpersonal form as well as on relationships based on trust as they are marked by the sources. Those relationships are not only characterized by interpersonal trust, but also by the hierarchical structure of courtly order. Contemporary discourses on trust (as in princely mirrors or writings on education) also prove that these relationships necessarily depended on familiar personnel. The paper will combine theoretical results of research on trust with empirically certified and exemplarily selected relationships at and between Habsburg and other courts around 1500.

Sebastiaan Derks, Huygens Institute
Accounting for Power: Tomás de Armenteros at the Habsburg Courts in Iberia and the Low Countries
Most scholars have taken Granvelle, the Habsburg cardinal-minister, at his word and saw his sparse and generally negative comments about secretary Tomás de Armenteros as indications that the latter was a nonentity in Low Countries politics. This paper aims at a reappraisal, based on a reinterpretation of the extant documentation and the secretary’s dynastic attitudes. It traces the lengthy, loyal service of Armenteros, and shows how his political ambition, his accounting skills, and his position of confidence helped to clinch his involvement in the highest level of decision-making. It demonstrates that Armenteros, serving as a financial factotum and personal secretary to Margarita of Austria, regent of the Low Countries, came to control virtually all aspects of government administration, apart from judicial affairs. More generally, this paper probes the relative importance of accounting for dynastic politics, and it explores how detailed financial expertise affected the success of favorites and first ministers.

30430
Grand Hyatt
First Floor,
Suite 130

CHRISTIANITY AND THE
NEW WORLD

Chair: Daniel I. Wasserman-Soler, University of Virginia

Jan Katherine Purnis, Campion College at the University of Regina
“Barbarians as Theologians”: Colonialism and the Resurrection of the Body
This paper explores intersections of colonialist and religious discourse in the Renaissance. In particular, I examine the influence of the “discovery” of the New World on discussions of the resurrection of the body and, reciprocally, of the longstanding debate about the possibility of bodily resurrection on representations of the New World and its peoples. While various aspects of religion have been investigated for their significance to colonialist practices and rhetoric, the doctrine of the general resurrection has not received any extensive treatment in this context. Yet, as I argue, there are important differences between what I distinguish as pre- and post-Columbian discussion of the reunion of the body and soul on Judgement Day. My paper will include analysis of John Donne’s sermons, Jean de Léry’s description of his time in the first French Huguenot colony, Montaigne’s “Of Cannibals,” as well as other theological and colonialist tracts.

Jennifer S. Spinks, University of Melbourne
Snakes, Heretics, and Devils: Wonder Books Looking beyond European Borders
The sixteenth century saw the rise of “wonder books”: compendia based on classical, biblical, and contemporary sources that reported wonders and disasters including meteors, earthquakes, and monstrous births, and were profoundly influenced by the Reformation. While these are not geographies, precise details of locations as well as events underpin the claims to truth made by key authors including Pierre Boaistuau and Konrad Lycosthenes, and their authority to interpret extraordinary phenomena. They focus upon Western Europe, and therefore the moments when they address non-European locations are thrown into relief, as in the case of a fire-breathing dragon that appeared in the “kingdom of Babylon” in 1532, or the seven-headed serpent from Turkey purchased for François I in 1530. This paper will examine what sorts of knowledge emerge from different geographical locations in key wonder
books, and explore to what extent their authors were motivated by a search for “heretical” religious beliefs.

Barbara von Barghahn, *The George Washington University*

The Jesuit Perspective in Viceregal Peru and the Syncretism of European and Inca Cultures

In 1568 about ten Jesuits disembarked at Callao, port city of Lima. Charged in Rome with the acculturation of the Indians, the Company of Jesus established a foothold in Cuzco. Their academic institutions fostered humanist ideals that permitted a gradual overlay of pagan traditions with orthodox Tridentine principles. The Hapsburg Crown in 1576 assigned Jesuits with the jurisdiction of former Dominican missions around Bolivia’s Lake Titicaca. The Third Lima Council (1582) was convened to specifically address the need for formal guidelines to convert Indians in a manner that would be sensitive to their heritage. This lecture analyzes the convergence of cultures in viceregal Peru beginning with the Italian Mannerists who settled in Peru and concluding with indigenous masters who followed in their wake. Icons by artists of Inca descent evoke the memory of a vibrant Pre-Columbian past and additionally attest to the sustained liberality of Jesuit scholasticism in viceregal municipalities.

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### THE RENAISSANCE UNDERGROUND

**Organizer:** Jessica Wolfe, *University of North Carolina at Chapel Hill*

**Chair:** Jonathan Sawday, *Saint Louis University*

Gerard Passannante, *University of Maryland, College Park*

“Systems Founded on Shells”: Robert Hooke and the Invention of Philology

In my paper I will explore how familiar geological metaphors for philology take shape in the promiscuous imagination of Robert Hooke, and transform the practice of philology in the meantime. I’m interested in particular in the ways in which Hooke moves from small objects, such as fossilized seashells discovered on mountaintops and beneath the ground, to a universal vision of earthquakes, evolutionary processes, and disasters that dramatically alter the surface of the earth. In returning to Hooke’s fossils, and to the practices of interpretation in which they are embedded, I want to begin to connect this habit of mind that moves between small and big, big and small, to a transformation in the history of philology — one that joins the limited empiricism of textual critic to the speculative imagination of the philosopher and poet.

Jessica Wolfe, *University of North Carolina at Chapel Hill*

The Poetic Underground: Subterranean Bathos and Libertine Allegory in Thomas Hobbes’s *De Mirabilibus Pecci*

At the beginning of his career, Thomas Hobbes wrote a Latin poem entitled *De Mirabilibus Pecci* (printed 1627). Erotic and satirical in tone, the poem recounts a walking expedition to the Devil’s Arse, a natural cavern in the Peak district that earned its name from the flatulent-sounding noises that emerge from its crevices. Why might the young Hobbes wish to write a poem about a farting and orificial cave, and what does this apparently nugatory endeavor have in common with later writings? This paper will consider *De Mirabilibus Pecci* in several contexts: as parodic chorography, as a contribution to the genre of libertine allegory (a genre preoccupied with caves erotic and bathetic), and as an early example of the mock-epic descent that Hobbes would later use to brilliant effect in the satirical *katabasis* that concludes his 1651 *Leviathan*.

Claire Preston, *University of Birmingham*

Significant Soil: Subterranean England and National Identity

Soils and earths interested early modern georgic writers, geologists, and mineral engineers, as well as antiquarians and proto-archaeologists. In England their
investigations of the consistency of earths, the generative virtues of soils, and the status of things buried (formed stones, grave goods, seeds, and ruins) produced a powerful "story" of national identity and vigor that informed mid- and late seventeenth-century literature, which promoted soil as patria. This paper will consider the way in which pragmatic and utilitarian theories of English soils shaped the polemic of Englishness in some works by, among others, Evelyn, Aubrey, Beale, Dugdale, and John Philips.

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Grand Hyatt
First Floor,
Suite 160

WILLIAM SCOTT’S THE MODEL OF POESY: INTRODUCING A NEW WORK OF ELIZABETHAN LITERARY CRITICISM

Organizer: Gavin R. Alexander, University of Cambridge
Chair: Robert E. Stillman, University of Tennessee

Gavin R. Alexander, University of Cambridge

The Model of Poesy in Context

The rediscovery of a manuscript treatise on poetics, The Model of Poesy, written in about 1599 by William Scott, was announced by Stanley Wells in the TLS in 2003. It is a work of considerable importance: as early headlines reported, Scott is Shakespeare's first critic, but he is even more significant as a reader of Sidney's Defence of Poesy, as an English student of Aristotle, Horace, Quintilian, Scaliger, and Viperano, and as a critic of the major poets of his day, including Spenser and Daniel, but above all Sidney and Du Bartas. Uniquely among Elizabethan critics he develops his theories in relation to those of other English writers on poetics and tests them by looking at contemporary English literature. This paper introduces this new work, situates its author, reports on the research for my forthcoming edition, and sets Scott's Model in the context of late Elizabethan literature and poetics.

Michael Hetherington, University of Cambridge, Magdalene College

"An Instrument of Reason": William Scott’s Logical Poetics

Among the characteristics that distinguish Scott's Model of Poesy from other English treatises on poetics of its time is a consistent and explicit engagement with early modern logic. Much of its logic is, as we would expect, fundamentally Aristotelian: the opening pages of the treatise advance an understanding of inquiry and of the systematic presentation of knowledge as an art that is familiar from many of Aristotle’s works. But this is not an uncomplicated or unmediated Aristotelianism: Scott’s concern to set out methodically the parts of poetics registers the influence of contemporary debates and developments in logic stimulated by Ramist, Philippo-Ramist and neo-Aristotelian logical inquiry. This paper will describe Scott’s fundamental logical concerns, suggest pertinent sources and contexts for these, and show how these enabled him to conceive of and describe the art of poetry, with particular attention to the metaphysical and cognitive implications of his logical thought.

Sarah Howe, University of Cambridge, Gonville & Caius College

"Our Speakinge Picture": Visual Art and Optics in William Scott’s Theory of Poetry

One of the key ways Scott’s Model will change our view of Elizabethan literary theory is in the detail and inventiveness of its engagement with the visual arts. Taking seriously Sidney’s alignment of poetry and painting in the Defence, Scott’s comparative poetics blends the latest Italian art theory (notably Lomazzo’s Trattato dell’Arte) with Pliny’s anecdotes of the ancient painters, in an effort to fill in the sketchy outlines of Sidney’s “speaking picture.” This paper focuses on The Model’s most striking visual analogies. Scott repeatedly relates poetry’s hold over the visual imagination to the painterly arts of perspective, chiaroscuro, and trompe l’oeil. His poetics also reveals an interest in optics — comparing, for example, metaphor’s way of “beholdinge thinges in others” to the curious properties of “Cristall glasses.” In short, Scott outlines a theoretical basis for the rapprochement between the arts that was already visible in English poetry of the 1590s.
Playing (with) Personas: Gaspara Stampa’s Rime as an Implicit Reflection on the Fictional Status of Poetry

Gaspara Stampa is well known as a poet in the Petrarchan tradition. Her works engage with Petrarch’s poetry in complex ways, but they also reference other model authors of the Cinquecento, above all Vittoria Colonna. Her Rime also bears testimony to an implicit reflection on the status of lyric poetry which, in the Primo Cinquecento, had not yet been subject to a clearcut genre code. The structural Canzoniere model, which informs the Rime in the first edition of 1554, is as important as the elegiac tradition. My paper will focus on the diverse ways in which Stampa stages a playful blending of fiction and reality, taking on different roles and identities and thus implicitly reflecting on the fictional status of poetry. Resulting in the appearance of different personas in the text, this roleplay also points to a specific constellation within literary societies in sixteenth-century Italy.

Un picciolo ruscello: Gaspara Stampa’s Lyric Ecology

Stampa revises the closed stasis of the Petrarchan idyll towards a literary topology that evolves and grows according to personal developments. Her landscape is immediately poeticized and animated, most stunningly in the anthropomorphized river Anassilla, who flows through the beloved Collaltino’s high hills (colli alti) down to Venice, where Stampa oversees a sea of romantic shipwrecks from which her book is but a stream. The libretto as an environment is at once open to biography, cohesive internally as a system of meaning, and responsive to stimuli such as a second lover — in essence, a psycho-literary terrarium. Ecocriticism offers a novel vocabulary to investigate Stampa’s naturalistic inventions, but the poet’s link to the landscape underlies all the centuries-old traditions she manipulates in transplantation. Innovative above all is her construction of the canzoniere as an ecosystem where lived torments play out and bear both poetic monument and real-world warning.

Writing Like a Pro: Gaspara Stampa and the Men in Her Life

Gaspara Stampa’s poetry displays many signs of professionalism in its wide range of literary references to canonical texts from antiquity onwards, its evident experimentation in various genres and styles, its traces of careful rewriting and revision, and its commendatory addresses to prominent professional poets and musicians. Yet after Stampa died, the publication of her Rime (1554) supervised by her sister seems unpremeditated and almost accidental. Certainly it appears belated by comparison with the publication of poetry by important men in the poet’s life — her lover Collaltino di Collalto, her brother Baldassarre, and the great Venetian supporter of the arts Domenico Venier — all of whom were recognized and anthologized more visibly than she was. This paper will inquire into sixteenth-century concepts of professionalism exemplified in the publication of her poetry.
THE PSYCHIC LIFE OF UNFREEDOM
IN THE ENGLISH RENAISSANCE

Sponsor: English Literature, RSA Discipline Group
Organizer: Oliver M. Arnold, University of California, Berkeley
Chair: David Marno, University of California, Berkeley

Oliver M. Arnold, University of California, Berkeley
“Incarcerated in Sense”: Early Modern Prison Drama and Contemporary Political Philosophy

In his work on liberty, Quentin Skinner conflates literal and figurative language: for Skinner, the word *slaves* functions in precisely the same way in the claim that Charles I’s creatures aim to “become masters of our Religion and liberties to make us slaves” (*A Remonstrance in Defence of the Lords and Commons*, 1642) and in the claim that should the MPs fail to oppose Charles they, back in the king’s good graces, “might live like Princes, but we like slaves” (*Considerations for the Commons*, 1642). By contrast, early modern poets, playwrights, and philosophers routinely engaged the categorical threshold of slavery — the line between a subject whose freedom is (merely) conditioned and a slave — by way of the threshold between the metaphorical and the literal. I will focus on incarcerated protagonists who pressure both conventional definitions of liberty and conventional metaphors that turn on the relation of freedom and bondage.

Amanda Bailey, University of Connecticut, Storrs
Coercion and Consent in *A Midsummer Night’s Dream*

*A Midsummer Night’s Dream*’s erotic and zoologic permutations halt when “every man take[s] his own” (3.2.459). Puck’s maxim encapsulates the proprietary logic of a patriarchy that assumed property in certain persons. At the historical moment Shakespeare looked to this logic for comic closure, the reconceptualization of property as contract inspired debate about the body as the locus of the will, making possession — of oneself and others — a complex matter. While critics typically interpret Bottom’s metamorphosis as a perversion of the human-animal hierarchy, his transformation has much to tell us about this play’s interest in the category of personhood. A unique species whose peculiar animism cuts across the founding difference between person and property, the transformed Bottom offers an occasion to explore the conundrum of embodied consent.

Molly Murray, Columbia University
Carcerality and Conviviality in Early Modern England

This paper reconsiders what might seem to be a contrafactual literary conceit: one positing the prison as a place of pleasure, a “golden cage” or *locus amoenus*. I consider a strain of early modern English prison writing that represents captivity as an earthly idyll — from George Wither’s Marshalsea pastoral *The Shepheardes Hunting*, to Thomas Bayley’s prose romance *Herba Parietis: or the Wall-Flower*, to Richard Lovelace’s erotic lyrics. But I also attend to the surprising frequency with which early modern English prisons permitted scenarios of conviviality and community — thus complicating the relationship of pleasure to suffering, freedom to unfreedom.
Elizabeth A. Horodowich, New Mexico State University

Nicolò Zen and the Venetian Discovery of America

While Venetians were not the discoverers or explorers of the New World, Venice was the capital of early modern print culture and transmitted knowledge about the explorations to Europe. A close look at the work of a variety of Venetian armchair travelers — editors, mapmakers, and designers of costume books — reveals the profound anxieties these authors expressed about Venice’s changing status in early modern Europe. As one example, in 1558, Nicolò Zen published the mysterious “Dello scoprimento dell’isole.” In this text, he claimed that his ancestors discovered America in 1380, surviving shipwrecks and attacks by natives and producing their own map of the north Atlantic that included America. The Zen text demonstrates how, faced with the discovery of the Americas, Venetian writers employed the cultural strategy of asserting the importance of the Venetian past in order to assuage their insecurities and shore up images of Venetian superiority.

Lia Markey, Princeton University

Exoticism and Empathy in Zucchi’s Allegory of the Americas

In the 1580s Cardinal Ferdinando de’ Medici in Rome commissioned Jacopo Zucchi to paint several versions of a small oil on copper representing the riches of the New World, today entitled Allegory of the Americas. In the foreground of the paintings, partially nude courtly women posed on rocky outcroppings display pearls and coral while in the seascape in the background people of different races procure these same materials with nets or by diving under water. One version of the painting includes a portrait of Ferdinando outfitted with a bow and arrow and holding an oyster with a pearl in it. This paper examines the Zucchi paintings within the context of Ferdinando’s collection of objects and codices from the Americas and argues that this exotic representation, and in particular Ferdinando’s physical insertion into this idyllic scene, was motivated by the cardinal’s empathy toward the natives of the New World.

Ann Rosalind Jones, Smith College

Cesare Vecellio’s Floridians in the Venetian Book Market

In Cesare Vecellio’s Habiti antichi et moderni di tutto il mondo (1598), the artist included twenty woodcuts of New World Indians, based on the second volume of de Bry’s America Occidentalis (Frankfurt, 1591), for which he commissioned a Latin translation and engravings based on the account of Lemoine de Morgue and Laudonnière of their stay among Indians in Florida. From these prints, especially those focused on dance and marriage ceremonies, Vecellio excerpted only single figures for his gallery of national types modeling regional dress. This talk focuses on what he eliminated in order to intensify the appeal his book would have for buyers fascinated by images of faraway peoples. The rank and nudity of the New World figures he chose to represent, like his brief commentary on their customs and costume, illustrate the complex attitude of this Venetian as he worked on the pictorial capture of America’s indigenous cultures.
Alison Lovell, University of Washington

“Le cœur à sa commande”: Reassessing Marot’s Love Lyric

The chansons and rondeaux of Clément Marot (1496–1544) from the Adolescence Clementine comprise mainly love lyric, which often has been dismissed by scholars as stemming from medieval poetic forms with courtly conceits, in contrast to the ostensibly more sophisticated Petrarchan and Renaissance poetic practices. But is this a false dichotomy in the case of Marot? Like Petrarch and Dante, Marot was a grand lecteur of Ovid and the Roman de la Rose who employed medieval courtly conventions and allegorical figures without being restricted by them. This paper seeks to move beyond the attributes of badinage and galanterie by investigating conceptions of love with attention to the ambiguities and tensions inherent in erotic and spiritual aspects of Marot’s lyric poetry.

Katherine S. Maynard, Washington College

“Feints soupirs”: Du Bartas and the Poetics of Love

Unlike the majority of his poetic contemporaries, the Protestant poet Guillaume Salluste Du Bartas (1544–1599) never wrote a collection of amours. In fact, in his early poetic manifesto L’Uranie (1574), he rejects poets who waste their God-given talent on love poetry in favor of those who choose subjects inspired by the Bible. However, Du Bartas made use of the poetics of love in several of his works, negotiating between his Protestant rejection of love poetry and topics that required him to depict the workings of desire. This talk will consider moments of tension in Judith’s seduction of Holophernes in La Judit, in the temptation of Eve in La Sepmaine, and finally, in a circumstantial piece for Henri de Navarre and his wife Marguerite. In each case, Du Bartas employs common tools of love poetry to put forth an uncommon message of conjugal love and the dangers of desire.

Anthony Presti Russell, University of Richmond

Virtue as Power in the Poetics of Dante’s Vita Nuova and John Donne’s Anniversaries

Dante’s new life, in the Vita Nuova, is marked by the turmoil his inner spirits experience near Beatrice. Throughout this “libello,” the narrator insistently describes Beatrice’s “virtù” as something more than a set of exemplary moral qualities; it is also a dynamic, invasive, and transforming power that radiates from her person and communicates directly with those spirits that in medieval psycho-physiology were thought to mediate between body and soul. Dante’s description of Beatrice’s “occulta virtù” as a powerful emanation clarifies the particular conception of the power or “virtue” of poetic utterance that he articulates in this narrative. As a response to and embodiment of Beatrice’s “virtue,” poetry is implicitly defined as a vehicle mediating between the natural and the transcendent. In this paper I will examine some of the ways in which Dante’s “pneumatic” vision of virtue and poetic utterance reappears in early modern works such as John Donne’s Anniversaries.
SPENSER’S AFTERLIVES

Sponsor: International Spenser Society
Organizer and Chair: Melissa Sanchez, University of Pennsylvania

Yulia Ryzhik, Harvard University
Complaint and Satire in Spenser and Donne

Spenser is generally associated with the rustic, medieval genre of complaint, while Donne is associated with the resurgence of Roman satire in the 1590s. Yet Donne was unusual in mixing the fierce scorn of satire with the grave didacticism of complaint. Conversely, the satirical bitterness of The Shepheardes Calender reappears in the Legend of Justice, with its grim vision of contemporary politics. Both poets take account in advance of their failure to reform corruption, as in Donne’s Satire V, which in satirizing legal malpractice recalls Spenser’s episode of Pollente and Munera (FQ 5.2), showing the unholy alliance of money and power. Out of the failure of poetry to change anything, Spenser invents the persona of the removed, sensitive poet. Donne responds with more railing. These different decisions would have consequences in the future.

Andrew M. Wadoski, Oklahoma State University
Labor and Creation in Milton’s Eden and Spenser’s Gardens of Adonis

This paper examines Spenserian echoes in the representation of prelapsarian labor in Milton’s Eden, arguing that this vision of paradise before the Fall reflects Milton’s engagement with Spenser’s Gardens of Adonis. Revising critical accounts that situate Milton’s Edenic labor in the context of Virgilian georgic, this paper focuses on the ways life in this garden imbricates human activity in the processes and structures of divine Creation in ways at once participatory, memorial, and devotional. I argue that this particular vision of unfallen labor owes a specific debt to the representation of horticultural work as both a repetition of divine creation and a memorial reflection on our distance from that originary moment in Spenser’s garden. This paper concludes by considering how the links between these accounts of redeemed labor allow us better to specify the what Milton meant when he described Spenser as a better moral teacher than Scotus or Aquinas.

Marissa Nicosia, University of Pennsylvania
The Faerie Leveller: Spenser’s Prophetic, Historical, and Allegorical Import in 1648

On 27 July 1648 George Thomason collected The Faerie Leveller: or, King Charles his Leveller descried. This brief pamphlet was likely composed by Samuel Sheppard, a poet and news writer who contributed to Royalist newsbooks. The Faerie Leveller includes an excerpt from Edmund Spenser’s Faerie Queene, book 5, and annotations that map Spenser’s allegory onto current politics. I argue that The Faerie Leveller deploys Spenser’s actual text and poetical reputation in service of the Royalist cause. Sheppard’s annotations remark that the works of the “Prince of English Poets Edmund Spenser” have come to full fruition in the seventeenth century: Spenser’s “verse then propheticall are now become historicall in our days.” Moreover, I contend that Sheppard’s excerption and republication of Spenser in the context of civil war raises myriad questions about the temporality of allegory, the progress of history, and the relationship between news writing and literary production.

Joseph Loewenstein, Washington University in St. Louis
Printed Reception of The Shepheardes Calender

This paper offers a prehistory of Spenser’s afterlives, since it takes up the reception of The Shepheardes Calender during Spenser’s lifetime. This reception history is afterlife-like insofar as it alleges that, whereas Spenser frequently reflected on the Calender in later compositions, he seems not to have involved himself in the correction or alteration of the work as it proceeded through the five editions that precede the first posthumous one. The second, third, fourth, and fifth editions are here examined for traces of the reception of the first; the minutiae of orthography, punctuation, and
typography are examined as evidence of the struggle of a sequence of compositors — professional readers, after all — to make sense of, and to facilitate the making sense of, an ambitiously odd volume.

30438
Folger Shakespeare Library, Board Room

THE PLACES AND SPACES OF CONVERSION

Organizer: Peter A. Mazur, The University of York
Chair: Agnès Guiderdoni-Bruslé, Université Catholique de Louvain

Sara Torres, University of California, Los Angeles
Apostate “Pilgrim”: Crises of Conversion in James Wadsworth’s The English Spanish Pilgrime

James Wadsworth’s The English Spanish Pilgrime (1629) details the travels of the son of a Catholic convert who spent his childhood years in Spain, only to return to England and denounce the “Popish” faith. It articulates its author’s perspectives on his own hybrid identity, an identity that is redeemed by his return to his “proper nation,” his recantation of Catholicism, and his incorporation into the Protestant state as a spy. Yet, despite his rhetoric of condemnation, he participates in the commodification of knowledge through his affiliation with linguistic and religious communities outside of England, which culminates in Wadsworth’s “espionage” — his denunciation of his former companions as Catholics. The negotiation of multiple fields of knowledge allows the “hybrid identity” of reformed recusant English subjects to find a place within the Protestant state, which, in turn, affirms that their political utility lies in the preservation, not erasure, of their apostate, cosmopolitan backgrounds.

Abigail Shinn, University of York
The Geographies of Conversion

Early modern English conversion narratives frequently use physical movement or displacement as a way of demonstrating spiritual progress. Whether it is travel between countries — typically from such archetypal religious spaces as London and Rome or Naples and Geneva — from one English city to another, or between a rural and an urban environment, a journey provides a useful sense of narrative progression, as well as evoking the powerful image of the pilgrimage. The central position afforded to movement in time and space by converts, does however draw attention to the fictive qualities of these narratives and associates them with the wandering errant knights of romance and myth. This paper will argue that an examination of the geographies of conversion succeeds in unraveling some of the literary frameworks and narrative typologies adopted by writers concerned with matters of faith.

Christopher Wild, The University of Chicago
“Techne tes periagogei”: Conversion as the Art of Spiritual Navigation

In claiming to be the vera philosophia, Christianity inherited from ancient philosophy its spiritual practices and technologies of conversion. This included activating the metaphoric potential of conversion as a spatial operation. In Christianity, conversion is the first step of a journey, the journey of life and spirit, which ends, ideally, at the gates of heaven. Using Ignatius of Loyola’s Autobiography, which was known as the “The Pilgrim’s Story,” my talk will explore the spatial logic of conversion. Ignatius repeatedly confronts the problem of discerning and following the right way, and ultimately God always intervenes to point him in the right direction. Yet, the self needs to stay on the right path and thus the turn (towards God, the truth, etc.) needs to be made permanent or institutionalized. Ignatius achieves this institutionalization in his Spiritual Exercises, which detail the “discernment of spirits” as an art of spiritual way-finding.
Index of Participants

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<td>Women’s Cultural Agency in the Age of the Medici Grand Dukes</td>
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<tr>
<td>Words and Music I</td>
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<td>Writing the Empire on the Female Body</td>
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<td>Writing Within and Against Traditions: The French Renaissance Lyric</td>
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<td>Writing Women in Early Modern Spain</td>
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<td>9:00am</td>
<td>Locating the Foreign in Early Modern Italy: Integrated or Alienated Minorities? II</td>
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<td>Constructing Memory in Renaissance Funerary Patronage</td>
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## Thursday (Cont’d.)

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<thead>
<tr>
<th>Time</th>
<th>Grand Hyatt Independence Level, Franklin Square</th>
<th>Grand Hyatt Independence Level, Lafayette Park</th>
<th>Grand Hyatt Independence Level, Farragut Square</th>
<th>Grand Hyatt Constitution Level, Constitution C</th>
<th>Grand Hyatt Constitution Level, Constitution D</th>
<th>Grand Hyatt Constitution Level, Constitution E</th>
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<tbody>
<tr>
<td>8:30am</td>
<td><strong>8:30a - 10:00a</strong> Other Antiquities: Local Conceptions of the Past in Northern European Art and Culture I</td>
<td><strong>8:30a - 10:00a</strong> Visualizing Disaster in Early Modern Europe</td>
<td><strong>8:30a - 10:00a</strong> Peter Paul Rubens I: Altarpieces and the Beholder</td>
<td><strong>8:30a - 10:00a</strong> Early Modern Globalization: What in the World is That?</td>
<td><strong>8:30a - 10:00a</strong> Historical Memory, Antiquarian Culture, and Artistic Patronage in the Centers of Renaissance Southern Italy I</td>
<td><strong>8:30a - 10:00a</strong> The Long Shadow of the Venetian Cinquecento I: The Legacy within Venice</td>
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<tr>
<td>9:00am</td>
<td><strong>8:30a - 10:00a</strong> Other Antiquities: Local Conceptions of the Past in Northern European Art and Culture II</td>
<td><strong>10:15a - 11:45a</strong> Trecento Receptions in Early Renaissance Art</td>
<td><strong>10:15a - 11:45a</strong> Peter Paul Rubens II: Art Theory and Biography</td>
<td><strong>10:15a - 11:45a</strong> Transatlantic Lives: Subjectivity and Empire in the Early Modern World</td>
<td><strong>10:15a - 11:45a</strong> Historical Memory, Antiquarian Culture, and Artistic Patronage in the Centers of Renaissance Southern Italy II</td>
<td><strong>10:15a - 11:45a</strong> The Long Shadow of the Venetian Cinquecento II: Beyond Venice</td>
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<tr>
<td>10:00am</td>
<td><strong>10:15a - 11:45a</strong> Mythology and Religion in Renaissance Art I</td>
<td><strong>10:15a - 11:45a</strong> Exposing the Male Nude in European Art, 1430–1640</td>
<td><strong>10:15a - 11:45a</strong> Naar Dürer: The Impact of Dürer’s Visit to Antwerp on Sixteenth-Century Netherlandish Printmaking</td>
<td><strong>10:15a - 11:45a</strong> Translating China in Early Modern Europe I</td>
<td><strong>10:15a - 11:45a</strong> Sicily: Architecture and Art 1460–1700 I</td>
<td><strong>10:15a - 11:45a</strong> The Long Shadow of the Venetian Cinquecento III: Into the Modern Era</td>
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<td><strong>10:15a - 11:45a</strong> Mythology and Religion in Renaissance Art II</td>
<td><strong>10:15a - 11:45a</strong> Metaphor and Symbolism in Renaissance Architecture</td>
<td><strong>10:15a - 11:45a</strong> Netherlandish Art</td>
<td><strong>10:15a - 11:45a</strong> Translating China in Early Modern Europe II</td>
<td><strong>10:15a - 11:45a</strong> Sicily: Architecture and Art 1460–1700 II</td>
<td><strong>10:15a - 11:45a</strong> The Medici and the Culture of Spectacle</td>
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*Thursday (Cont’d.)*
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<tr>
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<th>Grand Hyatt Constiution Level, Bulfinch</th>
<th>Grand Hyatt Constiution Level, Renwick</th>
<th>Grand Hyatt Lagoon Level, Conference Theatre</th>
<th>Grand Hyatt Lagoon Level, Penn Quarter A</th>
<th>Grand Hyatt Lagoon Level, Penn Quarter B</th>
<th>Grand Hyatt First Floor, Suite 102</th>
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<tbody>
<tr>
<td>8:30am</td>
<td>8:30a - 10:00a Guiding Souls: Images of Mary and the Saints in New Spain and Peru I</td>
<td>8:30a - 10:00a Shakespeare I</td>
<td>8:30a - 10:00a Sonic Transformations: Adapting, Collecting, and Listening in Early Modern Italy I</td>
<td>8:30a - 10:00a Palatium I: Court Residences as Places of Exchange in Early Modern Europe</td>
<td>8:30a - 10:00a Pregnancy, Wet-Nursing, and Motherhood at the Early Modern Court</td>
<td>8:30a - 10:00a The Political Implications of Syncretism in Lemaire and Rabelais</td>
<td>8:30a - 10:00a Place and Space in Tudor and Stuart Literature I</td>
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<td>3:00p</td>
<td>3:00p - 4:30p The Performative Image II</td>
<td>3:00p - 4:30p Shakespeare, Materiality, and the Reformation</td>
<td>3:00p - 4:30p Cultural Exchange and Transnational Encounter: Music, Art, and Patrons II</td>
<td>3:00p - 4:30p Looking Good in the Renaissance I: Beauty and Identity</td>
<td>3:00p - 4:30p Multicultural Aspects of Hebraism in Europe during the Renaissance II</td>
<td>3:00p - 4:30p Abuse of Power and Its Consequences in Two Early Modern Cultures</td>
<td>3:00p - 4:30p Death and Dying in Late Medieval and Early Modern England</td>
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**Thursday (Cont’d.)**
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<th>Time</th>
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<tr>
<td>8:30am</td>
<td>Angelo Poliziano and the Classical Tradition I</td>
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<td>9:00am</td>
<td>Giovanni Pontano in Context I</td>
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<td>Giovanni Pontano in Context II</td>
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<tr>
<td>11:45am</td>
<td>Giovanni Pontano in Context II</td>
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<tr>
<td>8:30am</td>
<td>Going Public: Women Writer-Players and the Act of Writing</td>
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<tr>
<td>10:15am</td>
<td>Comparative Approaches to Italian and English Early Modern Theater</td>
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<tr>
<td>11:45am</td>
<td>John Fletcher and Renaissance Drama: Influential Passions</td>
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<tr>
<td>8:30am</td>
<td>Sacred and Unsacred in Early Modern Literature</td>
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<td>10:15am</td>
<td>Rhetoric and Ethics: New Directions in the History of Renaissance Rhetoric</td>
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<tr>
<td>11:45am</td>
<td>Shaping Civility in Early Modern Italian Culture II</td>
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<tr>
<td>8:30am</td>
<td>Culture of Spectacle I</td>
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<td>10:15am</td>
<td>Culture of Spectacle II</td>
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**Grand Hyatt First Floor, Suite 109**

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<tbody>
<tr>
<td>8:30am</td>
<td>Emblems and Empire</td>
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<tr>
<td>10:15am</td>
<td>Emblems and the Visual and Verbal</td>
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<td>The Time and Space of Emblems</td>
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**Grand Hyatt First Floor, Suite 110**

<table>
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<tbody>
<tr>
<td>8:30am</td>
<td>Mediterranean Travel and Pilgrimage I</td>
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<tr>
<td>10:15am</td>
<td>Mediterranean Travel and Pilgrimage II</td>
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<td>11:45am</td>
<td>Repossessing the Other: Looks, Turks, and Women in Humanist Myth and Imagery</td>
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**Grand Hyatt First Floor, Suite 117**

<table>
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<tr>
<th>Time</th>
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<tbody>
<tr>
<td>8:30am</td>
<td>Andrew Marvell and Allegiance: Political, Intellectual, and Poetic</td>
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<tr>
<td>10:15am</td>
<td>Andrew Marvell: Textual Foundations</td>
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<tr>
<td>11:45am</td>
<td>&quot;Bless thee. Thou art translated&quot;: Early Modern Translations of the Bible into English and Their Influence</td>
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</table>

**Grand Hyatt First Floor, Suite 130**

**Grand Hyatt First Floor, Suite 134**

**Grand Hyatt First Floor, Suite 138**

**Grand Hyatt First Floor, Suite 160**

**Grand Hyatt First Floor, Suite 164**
## Thursday (Cont’d.)

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<td>8:30a - 10:00a</td>
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<td>&quot;A little world made cunningly&quot;: Generative Bodies and Early Modern Scientific Discourses</td>
<td>Futuristic Epistemologies in Early Modern Literary and Scientific Thought</td>
<td>Renaissance Science and the Literary Imagination</td>
<td>Millennial Mathematics</td>
<td>The Devil and Disease</td>
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<td>Rethinking the Boundaries of Humanism I</td>
<td>Rethinking the Boundaries of Humanism II</td>
<td>Renaissance Science and the Literary Imagination</td>
<td>Millennial Mathematics</td>
<td>The Devil and Disease</td>
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<td>Cross-Contextual Adaptations and Innovations in Italian Spiritual Literature of the Renaissance</td>
<td>Dante and the Late Renaissance</td>
<td>crossing Boundaries: Translation, Betrayal, and Literary Seduction from Boccaccio to Tasso</td>
<td>Italian Humanists</td>
<td>Humanist Culture in England</td>
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<td>Lordship, Politics, and Honor in the Early Modern British Isles</td>
<td>Imagined Bodies of the Italian Wars</td>
<td>Noble Identities in the Sixteenth-Century Netherlands</td>
<td>Italian Aristocrats in the Dutch Revolt</td>
<td>Rampant Heraldry and Early Modern State Formation</td>
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<td>Women Writers at the Folger I: Seventeenth-Century English Writers</td>
<td>Women Writers at the Folger II: Drama in Seventeenth-Century England</td>
<td>Women Writers at the Folger III: Sixteenth-Century French Writers</td>
<td>Women Writers at the Folger IV: Italian and Spanish</td>
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<td>Remembering the Middle Ages in Early Modern Italy I</td>
<td>Remembering the Middle Ages in Early Modern Italy II</td>
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<td>8:45a - 10:15a</td>
<td>Royal Dynasties Abroad: Constructing Cultural Identities at the Foreign Court I: Identity and Insecurity</td>
<td>Ciriaco d’Ancona and the Visual Arts I</td>
<td>Public Art and Contested Spaces in Early Modern Italy I: Sacred and Communal Spaces: Pisa, Siena, and Venice</td>
<td>The Limits of Identity I: Trade and Community Membership in the Mediterranean</td>
<td>Women and Exile I: Representations: Writers Imagining Exile of Self or Others</td>
<td>Neo-Latin Intertextuality V</td>
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<td>Royal Dynasties Abroad: Constructing Cultural Identities at the Foreign Court II: Diplomacy and Display</td>
<td>Ciriaco d’Ancona and the Visual Arts II</td>
<td>Public Art and Contested Spaces in Early Modern Italy II: Princely and Papal Power: Genoa, Lombardy, and Rome</td>
<td>The Limits of Identity II: Trade and Community Membership in the Mediterranean</td>
<td>Women and Exile II: Autobiography: Writers Narrating Exile</td>
<td>Schools of Greek in the Renaissance: Teaching Tools and Classroom Practice</td>
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<td>Royal Dynasties Abroad: Constructing Cultural Identities at the Foreign Court IV: Rivalry and Subversion</td>
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<td>Sacred Places, Public Spaces: Chapels, Tombs, and Memorial Culture in Renaissance Italy</td>
<td>Venetian Cyprus, Europe, and the Mediterranean World</td>
<td>The Wicked and the Wise: Women in Early Modern Europe II</td>
<td>Marginal Comments: Rhetorical Marginalia and Early Modern Reading Practices</td>
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<td>Henry Tom's Renaissance: The Johns Hopkins University Press and the Renaissance I: Henry Tom's Renaissance Methodologies</td>
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<td>New Technologies and Renaissance Studies I: A New Set of Teaching Tools: Digital Shakespeare</td>
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<td>Indians Everywhere I: Comparative Ethnography and Religious Conversion</td>
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<td>Early Modern Religious Dissents: Conflicts and Plurality in Renaissance and Early Modern Europe (EMoDI R I)</td>
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<td>Sidney Circle I: Sir Philip Sidney: Manuscripts, Marriages, and Banners</td>
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<td>Translatio amoris: Renaissance Reckonings with Plato on Pleasure, Friendship, and Love</td>
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<td>Between Manuscripts and Printed Editions in the Italian Renaissance: Genres and Patterns, Texts and Images I</td>
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<td>Subjectivity and Interiority: Spanish and Dutch Houses</td>
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<td>The Renaissance of French Theory II</td>
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<td>Sidney Circle II: The Poetry of Lady Mary Wroth and William Herbert, Earl of Pembroke</td>
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<td>Medieval and Renaissance Philosophy in Ficino</td>
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<td>Between Manuscripts and Printed Editions in the Italian Renaissance: Genres and Patterns, Texts and Images II</td>
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<td>Iberian Demonology: Portraying the Devil in Spain in the Early Modern Period</td>
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<td>Writing Within and Against Traditions: The French Renaissance Lyric</td>
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<td>Ficino and Lorenzo Pisano: Love, Friendship, and Allegory</td>
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<td>In Honor of Boccaccio’s 700th Birthday: New Perspectives</td>
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<td>Women’s Cultural Agency in the Age of the Medici Grand Dukes</td>
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<td>Bent, Broken, and Shattered: European Images of Death and Torture, 1300–1650 I</td>
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<td>Bent, Broken, and Shattered: European Images of Death and Torture, 1300–1650 IV</td>
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<td>Animal Translations</td>
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<td>(Post)Modernism’s Renaissance: Belated Perspectives on Early Modern Poetic Style</td>
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<td>Machiavelli’s Greece: Sources and Encounters</td>
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<td>Libertas and Republicanism in Renaissance Bologna</td>
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<td>Viewing Naples from Within and Without: National Identity and Commonplaces in Early Modern Europe I</td>
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<td>Grand Hyatt First Floor, Suite 102</td>
<td>Thomas More and His Circle I: A Humanist Style Book: Translation, Maps, Anecdote</td>
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<td>Thomas More and His Circle II: Some Aspects of More’s Afterlife</td>
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<td>Medical Culture Before Its Public: Representation of Medicine in Spanish Golden Age Theater</td>
<td>Theater and Devotion: Spaces of the Sacred and the Rhetoric of Power in Ferrara and Florence</td>
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<td>Representing Violence in Early Modern Spanish Drama</td>
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<td>Margaret Cavendish I: Gender and Social Class</td>
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<td>Cuckolds II: Visual Discourse and Social Critique: Fools, Eggs, and Horns</td>
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<td>Vices and Virtues of Wine in the Italian Renaissance</td>
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<td>In and Out of Manna II</td>
<td>From Spain to Rome: Fluid Topographies, Printing, and Urban Noir</td>
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<td><strong>Grand Hyatt</strong>&lt;br&gt;First Floor, Conference Suite 184</td>
<td>8:45a - 10:15a</td>
<td>Devotion and Gender</td>
<td>10:30a - 12:00p</td>
<td>Saints, Widows, and Husbands: The Uses of Women's Devotional Writing</td>
<td>2:00p - 3:30p</td>
<td>Supernatural Women on the Early Modern Stage</td>
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<td>Prayer and Politics from the Catholic Margins</td>
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<td><strong>Grand Hyatt</strong>&lt;br&gt;First Floor, Conference Suite 192</td>
<td>8:45a - 10:15a</td>
<td>Guns and Religion in Early Modern London</td>
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<td>England’s Domestic Aliens</td>
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<td>The French Connection: Cross-Channel Exchanges in Early Modern England</td>
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<td>Remembering the Middle Ages in Early Modern Italy III</td>
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<td>8:45a - 10:15a The Renaissance Line I</td>
<td>8:45a - 10:15a The Vogue and Place of Renaissance Painting in Baroque Collections</td>
<td>10:30a - 12:00p Publishing the Early Modern Author: Intention and Reputation in the Marketplace</td>
<td>8:45a - 10:15a The Artist as Entrepreneur: Directing the Workshop in Renaissance Venice</td>
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<td>10:30a - 12:00p The Appeal of Sculpture in Renaissance Italy: Collecting, Patronage, Style, and the Role of Touch</td>
<td>10:30a - 12:00p The Agency of Printers in Early Modern Book Production</td>
<td>10:30a - 12:00p Artists’ Signatures</td>
<td>10:30a - 12:00p Interaction with Renaissance Texts</td>
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<td>2:00p - 3:30p The Sketch and Sketching I</td>
<td>2:00p - 3:30p Early Modern Artists’ Collections in Northern Europe I: Individual Artists</td>
<td>2:00p - 3:30p At the Intersection of Manuscript and Print</td>
<td>2:00p - 3:30p Artists’ Letters, 1400–1700</td>
<td>2:00p - 3:30p Roundtable: Renaissance Quarterly: Submitting Your Work for Publication</td>
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- **Renaissance Portraiture: Identity in Written Words II**
- **Renaissance Portraiture: Identity in Written Words III**
- **Renaissance Portraiture: Identity in Written Words IV**
- **Proportio and Imitatio**
- **Michelangelo in the Seventeenth Century**
- **Transformations across Media**
- **Recreating the Italian Renaissance in the Nineteenth Century**
- **Ireland and the House of Ormond I: Art, Architecture, and Archaeology**
- **Ireland and the House of Ormond II: History, Lies, and Literature**
- **Civility, Nobility, and Order in Renaissance Ireland**
- **New Technologies and Renaissance Studies V: Research in English, Music, and Fine Art**
- **Early Modern Texts and the Digital Humanities**
- **The Digital Herbal: Roundtable on Renaissance Botanical Illustration on the Internet**
- **Seventeenth-Century Rome: Interdisciplinary Panel I**
- **Seventeenth-Century Rome: Interdisciplinary Panel II**
- **Antiquarians in Renaissance Rome: Practices and Behaviors**
- **New Light on the Veneration of St. Joseph in Early Modern Text and Art**
- **Epic and Empire Revisited: Recent Work on Epic Poetry in the Early Modern World I**
- **Epic and Empire Revisited: Recent Work on Epic Poetry in the Early Modern World II**
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*Saturday (Cont’d.)*
**Saturday (Cont’d.)**

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<tr>
<th>Time</th>
<th>Grand Hyatt First Floor, Suite 109</th>
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<tr>
<td>8:00am</td>
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- **Grand Hyatt First Floor, Suite 109**
  - 8:45a - 10:15a: Music Giving and Humanism: An Interdisciplinary Investigation of MS Modena, Biblioteca Estense, Alpha F.9.9
  - 10:30a - 12:00p: New Perspectives on the Italian Madrigal

- **Grand Hyatt First Floor, Suite 110**
  - 8:45a - 10:15a: Medieval to Early Modern Religious Education, Agency, and Gender
  - 10:30a - 12:00p: Shadow Princes: Habsburg Favorites in Context I

- **Grand Hyatt First Floor, Suite 117**
  - 8:45a - 10:15a: Exile and Noted Exiles
  - 10:30a - 12:00p: Shadow Princes: Habsburg Favorites in Context II

- **Grand Hyatt First Floor, Suite 130**
  - 8:45a - 10:15a: Telling Objects I
  - 10:30a - 12:00p: Telling Objects II

- **Grand Hyatt First Floor, Suite 134**
  - 8:45a - 10:15a: Cuckolds III: Literary Topoi: Comedy, Gender, and Politics
  - 10:30a - 12:00p: Cuckolds IV: Medicine and Diets: Ensuring Love, Curing Impotence

- **Grand Hyatt First Floor, Suite 160**
  - 8:45a - 10:15a: Letters and Letter-Writing
  - 10:30a - 12:00p: Marriage and Letters

- **Grand Hyatt First Floor, Suite 164**
  - 8:45a - 10:15a: Political and Personal Relations in Tasso’s Gerusalemme Liberata
  - 10:30a - 12:00p: Rethinking Gaspara Stampa in the Canon of Renaissance Poetry I
<table>
<thead>
<tr>
<th>Time</th>
<th>Grand Hyatt First Floor, Suite 175</th>
<th>Grand Hyatt First Floor, Suite 183</th>
<th>Grand Hyatt First Floor, Suite 184</th>
<th>Grand Hyatt First Floor, Suite 192</th>
<th>Folger Shakespeare Library, Board Room</th>
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<td>Theater and Drama V</td>
<td>The Evolution of the Cortigiano from the Cinquecento to the Baroque</td>
<td>Publication Events in Early Modern Women’s Writing; Session Organized by Early Modern Women’s Reasch Network, Australia</td>
<td>Genealogy across Genres</td>
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<td>Theater and Drama VI</td>
<td>The Other Lucrezia Marinella: Her Spiritual Writings</td>
<td>Censorship and Self-Censorship in Renaissance Literature</td>
<td>Conversion and the Material Book</td>
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<td>Redefining Sexual Acts in Renaissance English Literature</td>
<td>The Renaissance Boethius</td>
<td>Ethics and Literature in the Renaissance</td>
<td>The Literature of Conversion in Early Modern England</td>
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<td>The Psychic Life of Unfreedom in the English Renaissance</td>
<td>Discovering the New World in Early Modern Italy</td>
<td>The Virtues of Literature: Poetic Meditations on Desire</td>
<td>The Places and Spaces of Conversion</td>
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Walking directions from Grand Hyatt (A) to National Gallery of Art, East Building (B)  
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